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ILLUSTRATED CATALOGUE

PICTURES BY MASTERS OF THE EARLY ENGLISH, DUTCH, FLEMISH, AND FRENCH SCHOOLS

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

37. [Ichenhauser Collection] CATALOGUE OF VALUABLE PICTURES BY MASTERS OF THE EARLY ENGLISH, DUTCH, FLEMISH, AND FRENCH SCHOOLS, TO BE SOLD AT UNRESTRICTED PUBLIC SALE . . ., 4to. 207pp + 57 plates. Boards. Uncut. Minor wear at spine. O/w very good. New York. 1903. $10.00

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[1^{60}]

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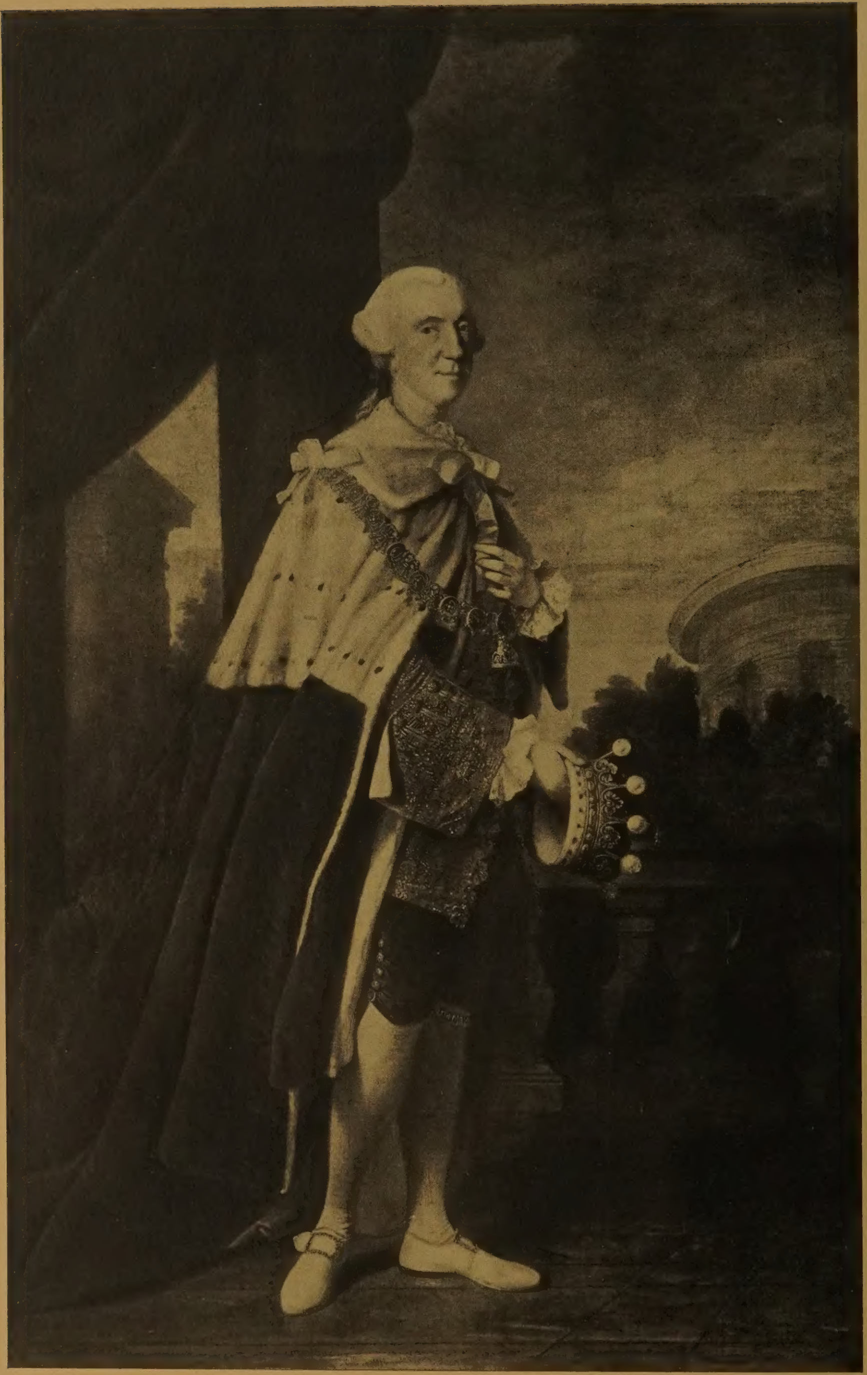


RICHARD GRENVILLE, FIRST EARL TEMPLE

BY

SIR JOSHUA REYNOLDS, P.R.A.

Catalogue No. *155*

CATALOGUE OF VALUABLE PICTURES BY MASTERS OF THE EARLY ENGLISH, DUTCH, FLEMISH, AND FRENCH SCHOOLS, TO BE SOLD AT UNRESTRICTED PUBLIC SALE BY ORDER OF MR. J. D. ICHENHAUSER

THE SALE WILL BE CONDUCTED BY THOMAS E. KIRBY

OF THE AMERICAN ART ASSOCIATION
MANAGERS
NEW YORK, 1903

L.609 [illegible]

Illustrations by A. W. Elson & Co., Boston.
Photographic Negatives by Chester Abbott Lawrence, New York.

PRESS OF J. J. LITTLE & CO.
ASTOR PL. NEW YORK

INTRODUCTION

Notwithstanding the variety that characterizes this collection of pictures, there is running through it a prevailing note. Almost without exception, Mr. Ichenhauser has been influenced in his selection by a feeling for color. Consequently we may anticipate that the exhibition will be one of remarkable richness, and, with all its diversities, of a reasonable homogeneousness.

For it hinges upon a notable gathering of portraits, interesting as examples of the artists represented and as portraits of historic personages. And if we pursue the analysis still further, we shall find the collection centres round the early art of England, including the work not only of Englishmen, but of those foreigners who were attracted thither, or whose works found favor there while still of small account in their own country; a summary which includes landscapes, as well as portraits. Outside of this main group is a scattering of foreign painters, some few of whom belong to the nineteenth century. This is a fairly just characterization, and certainly a convenient one.

England was first awakened to the dignity which painting had reached abroad in the reign of Henry VIII., when Holbein visited the country. His literal fidelity of portraiture and his power as a colorist coincided with and established a racial preference that was to be more or less the distinguishing trait of English appreciation. The great German is not represented in this collection, the earliest example in connection with England being Cornelis Janssens Van Ceulen's Portrait of the Queen of Bohemia. She was the daughter of James I., and destined by her marriage with the Elector Palatine to become the progenitrix of the House of Hanover. We shall scarcely discover any suggestion of the coarseness of the Georges in this delicately refined face and in the grave sobriety of the costume. The painter's position at the Court of St. James was seriously impaired when, in 1632, Charles I. invited thither Anthony Van Dyck. The latter, as Walpole tells us, was accustomed to receive £60 for a full-length, and £40 for a half-length portrait, charging his royal patron an average of about £50, which was not infrequently reduced. In the present collection are two examples of his art: portraits of Queen Henrietta Maria, and of the celebrated architect, Inigo Jones. The great artist "loved" the latter, and his portrait of him is one of the most virile and sympathetic interpretations of a fine head that one could desire to see, while his portrait of the queen is a beautiful example of his courtliness of style, wherein the exquisite costume is treated with a breadth and nuance indescribably splendid.

These were times of splendor, following on the spacious days of the great Elizabeth and the renaissance of English literature under the inspiration of Shakespeare and Ben Jonson. There was to be a setback, however, in the necessary but artistically obnoxious interruption of the Puritan movement, to be followed in turn by the inevitable reaction of the looser morals and lower ideals of the Restoration. Sir Peter Lely, who had arrived in England in 1641, the year following Van Dyck's death, weathered the tumultuous time, and under Charles II. was made principal painter to the Court. He is represented on this occasion by three charming portraits of children, one of them of special interest, since it represents the noble and ill-fated Algernon Sidney, and by the portrait of a *grande dame,* the Countess of Peterborough. In this there is a certain affectation of pose, but with what a gusto the gown is painted! We are reaching a period when the braveries of velvets and satins loom up very large in the artist's eye. We may as well acknowledge it, and, while recognizing the inferiority of motive as compared with that of psychological study of character, yet allow it due meed of praise. There is a joy in sumptuousness of fabric; we realize it to-day, and so did Kneller.

The latter reached London in 1674, and soon secured the notice of Charles II., who, to save himself trouble, as Walpole relates, sat to both Lely and Kneller at the same time. The latter's picture was finished first, and his fame at Court, thus established, continued through the reigns of the succeeding sovereigns into that of George I. His "Portrait of Queen Anne" in this collection is a fine example of his facile skill in the rendering of sumptuous fabrics, while that of "Richard Lord Clifford and Lady Jane, His Sister," distinguished by similar qualities, betrays also the meretriciousness and affectation of his style, which were due as much to his English environment as to his German temperament; representing, indeed, an amalgam of the two.

If we digress for a moment from following the course in England, we may note how the Frenchmen, Mignard, Largillière and Vanloo, with their finer racial instinct, could give a subtle allurement to portraits of no more seriousness psychologically. Nor is it entirely a digression, for the picture by the last named is a portrait of that brilliant and erratic Englishwoman, Lady Mary Wortley Montagu; while one of the examples of Largillière represents the Princess Sobieski, wife of the elder Pretender to the English throne. A refined elegance distinguishes these portraits, the latter being especially beautiful in color, and painted with extreme delicacy. Again, in Mignard's "Portrait of Anne of Austria" the magnificent costume plays the largest part in the conception; but with what a frankness of motive and painter-like reserve the artist has confined himself to simply rendering its various characteristics of splendor! On the other hand, the interest of Drouais's "Portrait of Buffon" consists in the precision with which it records the great naturalist's exceptionally noble head. As a picture it will not compare with the work of his English contemporary, Reynolds. For with Drouais we have reached the latter half of the eighteenth century, by which period a school of native art has arisen in England, and English artists have for a time a monopoly of what is vital in the world of painting.

The collection recalls the founder of the English school in one picture by Hogarth, "The Greenroom"; a reminder of the interest which the painter, himself so dramatic, maintained in the drama, and an example of one of his "Conversation Pieces," as they were called at the time, in which he introduced many figures, for the most part portraits, in characteristic groups. It also includes specimens of the work of Wilson, Romney, Reynolds and Gainsborough, and by the first-named a rare example of his art in portraiture, "Girl with Bird's Nest," a very sweet study of a dreamy-eyed, entirely childlike child. His portraits, examples of which are in the Garrick Club and several private collections in England, were mostly executed before his visit to Italy in 1749. Gainsborough's portrait of Lord Dundonald is a good example of his feeling for delicate tonality; while that of "Lady Buller," very choicely reserved in color, has some beautiful passages of painting in the flesh parts, and notably in the hand. In both portraits the nature of the subject stands out with quiet force, tinctured in the manner of presentment by the artist's own. Of the two portraits by Sir Joshua in this collection, the "Richard Grenville, First Earl Temple," is a most important work: the picture of a full-sized figure in the robes of a peer, with the regalia of the Order of the Garter, drawn and painted in the artist's most magisterial manner, and in perfect preservation.

The reputation of English painting, and the estimation in which portraiture was held in England, drew thither painters from abroad. The young Swiss, Angelica Kauffmann, was introduced in 1765 by the wife of the English ambassador at Naples. Her beauty and many accomplishments, coupled with the sad romance of her life—for she had been entrapped into a marriage with the valet of the Swedish Count de Horn, who had impersonated his master—made her the admired of society. How she herself shared the admiration can be seen in the portrait of herself in this collection; very sweet and elegant, and affectedly conscious.

How different in character is the "Portrait of Mozart the Elder," by another visiting stranger, Johann Zoffany; entirely unaffected, as it is uninspired, a bluntly truthful record of the visual facts, and not without some dignity of color. Benjamin West, who is represented by a water-color, "Agrippina," reached London in 1763, and at this period Copley was already sending pictures from Boston for exhibition in London. He finally settled there in 1775 and secured speedy recognition. Two of his portraits are here, "David Garrick" and the "Children of the Pelham Family"; the latter, a particularly important example. In that same year, 1775, Gilbert Stuart arrived in London and was befriended by West. Ten years later he set up his own studio, and in the seven years which intervened before his final return to America, in 1792, achieved an unparalleled success. His portrait of "Dr. Fothergill," in this collection, ranks among his best. The famous London physician was a close friend of Franklin's, and understood and sympathized with the American Colonists; and Stuart has painted his head with the mingled tenderness of feeling and virility that he expended only upon subjects who interested him deeply.

Among the younger contemporaries of Reynolds none so well maintained the dignity of the early movement as Raeburn; and his portrait in this collection, of "James Innes-Ker," is a striking specimen of his forcible characterization and honest manliness of style. These qualities were to appear but fitfully among the lesser men who followed. Yet Lawrence, who did so much to prettify the art, is represented here by two works of serious dignity; "Miss Cuthbert," and the portrait of one of his assistants, "Richard Evans." There are three examples by Opie, a single one by Hoppner, two by Shee, and a good example of Beechey; while Pickersgill's portrait of "Wordsworth," both for the subject and for its rendering, is a work of more than ordinary interest. This portion of the summary may be concluded with the mention of Leslie's "Duke and Duchess Reading," one of his little pictures of "genteel comedy," skilfully executed, and very choice in feeling.

The early landscape art of England is represented by examples of the well-known men, and of many of those who are in less repute, while no less than nine Turners are included. Wilson appears with three Italian scenes, one of them a view of Tivoli from nearly the same spot as in the larger "Tivoli Landscape" which recently belonged to the Warren Collection. There is also a landscape by George Barrett, who, as master painter to Chelsea Hospital, was receiving £2,000 a year for his pictures, while Wilson's went begging. "The Carrier's Cart" is a good instance of one of Gainsborough's minor works, while out of six canvases by Morland the "Sow and Pigs" is a superlatively fine example. By his brother-in-law, James Ward, are two subjects of horses; one of them, "Horses, Morning," being particularly good in drawing and color. He worked in the manner of Morland, and unscrupulous persons have not hesitated at times to substitute the latter's signature and sell the pictures as his.

Of the Norwich school there is one example by Stark, two charming landscapes by Vincent, an unusually important one by William Collins, and three "Old Cromes"; among the latter a "Moonlight" of splendid quality and strength.

The single Constable, "Man Watering Horse," is a small picture, but characteristically forceful. Others which should be noticed are an excellent "Sea Piece and Shipping," by Callcott; a "Street Scene," by Caleb R. Stanley; a "Rough Sea," by J. Stannard; and a very handsome modern picture, "Spanish Fishermen," by Frank Brangwyn.

The nine pictures by Turner include three oil paintings and six water-colors. Three of the latter are from the "Liber Studiorum," numbers 7, 33 and 48, respectively; examples of extreme rarity, and in their delicacy of method and comprehensiveness of suggestion fully justifying the repute in which the series is held. Nor could one imagine more exquisite water-colors than the two views of "Lago di Maggiore," indescribably dainty, extraordinarily full of character. Of the three oil paintings the finest is, perhaps, the "View on the Neckar," in which the grandeur of the natural facts are supplemented by so beautiful a spirit of imagination.

The review of the pictures of the English school shall be concluded with a reference to two full-sized heads of dogs by Landseer. In their structural drawing, in the broad finish with which the hair is rendered, and in the expression of character, unmixed with any sentimental allusion, they represent the great animal painter in one of his strongest phases.

The collection includes six examples of American landscapes —a Julian Rix; a William Keith; a Bunce; "Hiding in the Haycocks," a rare example of Wm. Bliss Baker, whose achievement and still greater promise were cut off by his early death; and two examples by Blakelock, one of them, "Autumn Landscape," being a picture of very subtle charm.

Among the sprinkling of modern pictures should be noticed a particularly handsome "Coast with White Cliffs," by Courbet, a large and sketchy, but very delicate, Daubigny, and Fortuny's study for "The Spanish Marriage." Following back to the eighteenth century, we shall find two of Paul Joseph Sauvage's very interesting imitations of bas-reliefs, and from the previous century one of Gaspard Poussin's warm-toned, finely composed Italian landscapes.

Representing Italian art are the following: A moderate portrait by Tintoretto; a curious subject of the infant Christ asleep upon a cross, by Guido Reni; a study by Ricci, and good examples of Canaletto and Guardi; while an exquisitely beautiful drawing by Raphael, a study for "The Entombment," in the Borghese Palace, is one of the choice, particular gems of the collection. A very interesting fountain subject by Velasquez seems to be an echo of his visit to Italy.

Mention has been made of the Van Dyck examples, and among the other representations of the Flemish school is a study by Rubens for his large picture, "Pluto and Proserpine," in the Madrid Museum. The Dutch pictures include a rare example of Dirk van Deelen, whose subjects of Italian architecture were filled in by Van Herp, Palamedes, Stevens and Wouverman—in this case by the first named. Another instance of collaboration is "Christ upon the Sea," in which the tumultuous water, represented with fine freedom of movement and beauty of color, was executed by the best known of the Dutch marine painters, Willem Van de Velde the younger, while the figures were added by the younger Teniers. It is a picture of quite remarkable impressiveness. There is a good example also of that other eminent marine painter, Ludolf Backhuysen. By Gerard Van Honthorst, who studied, and acquired the style of, Caravaggio, in Italy, is a large subject, "St. Matthew at the Receipt of Custom," naïvely unreligious in its conception, but a work that commands attention by the strength of the characterization in the several heads and by the accomplished facility with which the draperies are painted. An unusual example of Cuyp's versatility is the fine "Portrait of a Gentleman"; and by his father, Jacob Gerritsz, appears an exceedingly honest, interesting subject, "Girl with Orange." Wynants is represented by a charmingly characteristic subject from the neighborhood of Haarlem; Berchem, by "Man Cleaning White Horse"; Ostade, by a choice little picture, "Man beside a Cottage"; and Pieter de Hooghe, by a quite important interior. A portrait by Rembrandt, of his son Titus, is a fairly good example of the noble gravity of his method, with richness of color, firm and luminous flesh, and a general handsomeness of pictorial arrangement.

But the finest example of the Dutch school, the picture which, perhaps, emerges most triumphantly from all the others in the collection, is the "Landscape with Cattle," by Paul Potter. This is a work of magnificent vigor and grandeur of color, full of natural feeling for the cattle and the landscape, and remarkably effective in composition; a picture that is no mere *tour de force*, but a splendid exhibition of wholesome, luxurious strength.

This brief summary would seem to prove how diverse in character the collection is, demanding a constant change in the attitude of one's mind as one turns from picture to picture; and the more so since the owner has frequently, in the case both of portraits and landscapes, penetrated into paths of selection unfamiliar to the general student in this country. Such examples have their varying degree of interest, whether for painter-like qualities or for the link they supply in the history of art, or for their reference to the outside history of their day. But the majority of the names, among which the less familiar are sprinkled, need no introduction. The examples of their work will be found to present a very good average of quality, emphasized by no inconsiderable percentage of work of first-class character. It is thus a collection that offers much valuable material for the attention of museums, and much to stimulate the appetite of the individual collector.

CHARLES H. CAFFIN.

FIRST NIGHT'S SALE

THURSDAY, FEBRUARY 26th

PROMPTLY AT 8.30 O'CLOCK

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

CATALOGUE

R. HILDER

1—SMALL LANDSCAPE

A river winds back from the left foreground, passing round a spit of land on which a fisherman is seated, appearing and reappearing as it approaches a village whose low spire and houses nestle among the trees. On the brown bank, to the right of the foreground, sits a figure in red, and two other figures appear along the road which skirts the stream.

Height, 8 *inches; length,* 10 *inches.*

CORNELIS DUSART

1660–1704

2—THE TOPER

Leaning back in his chair, against a dark olive background, a man of fleshly build and comfortable mien lifts his brown felt hat in salute, as, with lips apart in anticipation, he eyes a large green goblet that is held in his right hand. His long black sleeveless coat, worn over a maroon under-garment, is open low down on the chest, revealing the edges of a gray shirt. The jolly, rubicund face and coarse, large hands are painted with great delicacy.

Signed at the left, CORN. DUSART *f.*

Height, 7 inches; width, 5½ inches.

PETER BRUEGHEL

3—*VILLAGE SCENE*

Four men, one of them in red, are grouped on the left of the shadowed foreground, beyond which a path winds across the village green to a church. On its right three houses stand close together, adjoining a wooden bridge which leads to two more houses on the opposite side of the stream. The latter extends back to a delicately painted woody shore and hill, while in front of the bridge it widens out into a sheet of water on which appears a man in a boat. At the extreme right of the foreground stands a tree, with its boughs and foliage curving over the corner of the sky.

Height, 7 inches; length, 8 inches.

Painted on copper.

PETER BRUEGHEL

4—LANDSCAPE AND FIGURES

A road passes across the foreground, leading down on the left to a river, and rising on the right, between trees, towards a house that occupies a knoll. A figure in blue stands in the doorway as if to welcome a traveller who is approaching, accompanied by a man with a bag on his back, and followed at some distance by another, who bends beneath his load. A woman and child are seated on the left of the roadway. The river winds back through the left of the composition, crossed in the middle distance by a three-arched bridge, on the right of which are a cluster of red roofs and a church. The vista terminates in pale gray slopes, dotted with trees and cottages, and leading up to faintly visible hills.

Height, 7 inches; length, 8 inches.

PAINTED ON COPPER.

GEORGE MORLAND

1763–1804

5—*SHEPHERDS AND SHEEP*

An oak tree, growing on the left, spreads its foliage across the top of the picture. On the bank, beneath it, a shepherd in white smock-frock reclines, with a crook in his hand and his dog at his side; while a little way back, to the right of him, a man in a red coat sits with his elbows on his knees. On the right are two sheep, two others appearing in the distance, which is vaguely blue. The little study is rich in color.

Signed at the right, G. M.

Height, 4½ *inches; length,* 5½ *inches.*

GEORGE MORLAND

1763–1804

6—GYPSIES

On a bank, to the left, under a spreading beech tree, a party of gypsies is gathered round a pot suspended over a fire. Conspicuous in the group is an old woman in a red cloak, while a man in corduroy trousers and blue waistcoat kneels down, as if blowing the flame. A dog occupies the front of the picture, and a man lies asleep on a bank at the right.

Signed at the right, G. M.

Height, 4½ inches; length, 5½ inches.

JOSEPH MALLORD WILLIAM TURNER, R.A.

1775–1851

7—STREET IN DOVER

Black and White

Across the front is a shabby row of windows and doors; a woman standing beside a window, within which a man sits at work. Above them is a lean-to roof, rising to a ruined structure, with gables on the right. Trees appear beyond it, and in the distance, to the left, the solid mass of the Castle Hill. A single scrubby tree rises from an elevation in the middle distance, on the left.

Height, 6½ inches; length, 8 inches.

FROM THE EARL OF WARWICK'S COLLECTION, AND BEARING THE COLLECTOR'S MARK IN THE RIGHT CORNER.

JAMES F. DANBY, A.R.A.

1816–1875

8—ON THE MEDWAY

Over the green water, rocked into spray by the breeze, a boat with steersman and two scullers is approaching the hulk of a three-decker, to the right of which lies a frigate with a white line above her black hull. A dismantled man-of-war is visible farther up the river, where the shore on both sides stretches horizontally across the picture. On the right is a sprinkling of red and white cottages, the ruins of Rochester Castle standing up at the back, and faint green hills appearing in the distance. The sky is white and hazy on the horizon, with dapples of white cloud in the upper blue; very fresh and atmospheric.

Signed at the left, J. DANBY.

Height, 8¾ inches; length, 14 inches.

JOHN SYER

9—WATER MILL

The water stretches in a broad sheet through the front of the picture, and on the bank opposite stands the mill, mounting up in a pile of reddish-brown roofs, backed by trees. On the right a woman kneels at the water's edge, washing clothes, while to the left of the picture, across the water sluice, is a meadow with bushy tree in front and red-roofed cottages in the distance.

Signed at the left, J. Syer.

Height, 10 *inches; length,* 14 *inches.*

From the Collection of Mr. James Dole.

THOMAS ANDREWS

10—THE SEAMAN'S RESORT

The greenish-yellow plaster of the walls, on which hang two paintings of men-of-war, is illuminated by the light which pours in over the half door at the left, on which a seaman in white duck suit leans, talking to a woman outside. To his left, on a bench against the shadowed wall, a man in a blue tunic and ample white trousers, tucked up over black gaiters, sits with a stick in his hand, listening to the conversation; while to the right of the group a third man, in a red coat, leans his elbow on the table, smoking a churchwarden. On the table are a blue and white punch bowl, a black bottle, and the ace of diamonds; and on the floor, some more cards and a broken pipe.

Signed on front edge of table, THOMAS ANDREWS, SEPT., 1822.

Height, 12 *inches; width,* 10 *inches.*

CHARLES ROBERT LESLIE, R.A.

1794–1859

11—*THE DUKE AND DUCHESS READING*

The figures are seated on a yellow sofa, facing us, the gentleman's left hand resting on the lady's shoulder. In his other hand he holds a volume of "Don Quixote," and the lady, inclining her head forward with a charmingly rendered gesture of absorbed interest, lays a finger on the open page. Her black silk gown, cut square round the neck, with an edging of lace and a scarlet bow, has a panel of white silk down the front, while the single slash of the sleeve reveals the white under-sleeve. The gentleman wears a black beaver hat with white feather, a broad lace collar over the yellow doublet, and a scarf of orange-red silk draped over his left shoulder and wrist.

The picture is a good example of Leslie's "genteel comedy" subjects, very skilfully painted, and particularly charming in its quiet refinement of feeling.

Height, 9 inches; width, 7½ inches.

From the Collection of Sir W. Cunliffe Brooks, Bart.

JOHN CONSTABLE, R.A.

1776–1837

12—*WATERING THE HORSE*

Standing in the water, which extends across the front of the picture, is a horse with a man on its back. On the left of the pond, beside a willow tree, appears a cottage with yellowish walls and brown roof. Across the water are large trees, under one of which sits a woman in a white apron, while beyond the meadow is a view of distant woods. The little picture has the large gravity of Constable's more important work.

Height, 8½ inches; width, 8 inches.

From the Collection of Mr. J. Travers Smith.

THOMAS CRESWICK, R.A.

1811–1869

13—*ROAD TO BALLAHULISH*

A woman and child are descending a steep path on the right, underneath a wall of rocks with birch trees at the top, one of them extending its foliage over the path. In the centre of the foreground is a bunch of daintily painted trees, around which the road abruptly descends, passing back through the left of the picture. It is skirted by a wall, and follows the course of a river bounded in the distance by sloping green hills capped with cloud. On the road appear a dog and two figures.

Signed at the right, T. C.

Height, 7½ *inches; length,* 10¾ *inches.*

GEORGE MORLAND

1763–1804

14—*WINTER SCENE—SKATING*

On a small pond in the foreground, with ragged edges of snow-covered grass, a man has fallen, his hat rolling over the ice, while a companion skates to his assistance. On the right bank a man in blue coat is kneeling to adjust his skate, and behind him a woman in red cloak, accompanied by a little girl, is approaching a cottage at the back. Its thatched roof is covered with snow, as are the straw heaps to the left of it and the bare branches of the tree on the right. The sky is a dull drab-pink, with a break of blue in the centre, around which are white clouds.

Signed at the right, G. M.

Height, 10½ *inches; length,* 14 *inches.*

JAN WYNANTS

1615–1679

15—SMALL DUTCH LANDSCAPE

This scene of rugged road and sand dunes is a characteristic subject of the artist, reminiscent of the country round Haarlem, where he spent sixty years of his life.

A stream winds through the left of the composition, with dark olive scrub and grass on the left bank. On the opposite side a rough road follows its course, passing beneath a shelving wall of sand, which is crowned with vegetation, while near the front a shattered tree-stem rears up, with fronds of foliage sprouting from its base. Below it, on the road, a man with a gun stops to speak to a woman who is seated, his two dogs meanwhile resting; and along the road, in the middle distance, moves another person. These tiny figures are full of animation. At the end of the road are two elm trees, beyond which show distant blue hills under a warm slaty sky, that reddens as it rises, until it finishes in blue.

Signed at the right, J. Wynants, 1674.

Height, 10½ *inches; length,* 13½ *inches.*

JOSEPH MALLORD WILLIAM TURNER, R.A.

1775–1851

16—THE STRAW-YARD.

No. 7 of the "Liber Studiorum"

The painting is executed in sepia and indigo. At the back of the yard is a thatched barn, over the top of which the foliage of an elm appears. To the left stands a wheat rick, from which a man is handing sheaves to another, on a ladder against the side. A wagon is being filled with them ; and near the two horses harnessed to it are four others, loose among the straw. On the right of the foreground lies a pool, and by a gate at the back of the yard a man with a fork over his shoulder walks beside another, who is wheeling a barrow. The character of the scene is depicted with extraordinary ease and completeness.

Height, 7 inches; length, 10¼ inches.

Purchased from the Rev. Sebastian Bowden, S.J.

JOSEPH MALLORD WILLIAM TURNER, R.A.

1775–1851

17—THE RIVER WYE

No. 48 in the "Liber Studiorum"

The ruins of Tintern Abbey crown a wooded knoll, below which the river passes, broadening towards the front. A figure stands waist deep in the stream, and another is seated on the left bank, four cows and a horse appearing in the meadow behind him. In the distance the river flows under a steep hill covered with trees. Executed in sepia, the picture, to any one who knows the spot, recalls its features with delightful feeling for their beauty.

Height, 7 inches; length, 10 inches.

Purchased from the Rev. Sebastian Bowden, S.J.

JOSEPH MALLORD WILLIAM TURNER, R.A.

1775–1851

18—ST. CATHERINE'S HILL, NEAR GUILDFORD

No. 33 of the "Liber Studiorum"

This water-color is executed in sepia, and represents a broad road leading back, with tall elms on its left, to a steep eminence crowned by the ruins of an abbey. On a plateau near the summit is a flock of sheep. On the right of the road a stone wall bounds a meadow, and near the front a man stands by the open gate, through which his three horses have passed, talking to another man, who stands on the road with a jar in each hand. The picture shows the exquisite skill and beautiful treatment of natural facts which distinguish the best of this famous series.

Height, 7 inches; length, 10 inches.

Purchased from the Rev. Sebastian Bowden, S.J.

ADRIAAN VAN OSTADE

1610–1685

19—MAN BESIDE A COTTAGE

Leaning forward and grasping a stick, a man is seated on a bench in front of a brick cottage, which has a window to the right, with vines growing over it, and an entrance to the left, closed by a half door. He is clad in a slouch hat, a drab coat fastened across the chest by one button, brown breeches and reddish stockings, a dark olive cloak falling from his shoulder over the left leg. The light is concentrated on his bearded face.

Signed at the upper right, A. v. OSTADE.

Height, 10 *inches; width,* 7½ *inches.*

FROM THE COLLECTION OF THE HON. G. BROWNE.

H. ALKEN

20—COTHERSTONE, WINNER OF THE DERBY, 1843

Cotherstone was bred by John Bowes, of Streatlam Castle, Durham, and trained by Bill Scott, who was in the saddle when he won the Derby in 1843. He was sold the following year to Earl Spencer for three thousand guineas, but, after winning the Royal Stakes at Newmarket, broke down at Goodwood. The engraving of this picture by E. Hacker is included in Taunton's "Portraits of Celebrated Race-horses."

The bay horse, in racing trim, with jockey up, in black cap and jacket, stands across the picture, facing to the right. The level turf stretches back to a house on the right, surrounded by trees. A little way behind the horse, on the left, stands a high pole, marking, probably, some measured distance on the training ground.

Signed at right lower corner, H. ALKEN.

Height, 12 *inches; length,* 16 *inches.*

WITH THE ENGRAVING.

A. D. PEPPERCORN

Contemporary

21—LANDSCAPE—A GRAY DAY

A meadow stretches back from the foreground, on the left of which three white cows and a brown one are grouped near a gate. This leads into a belt of wood which skirts the pasture to the middle distance, where the view is bounded by a hedge. The trees, growing out of brownish brushwood, are in various tones of olive black, blurred by the gathering darkness, in which the wood has the appearance of loose and penetrable density. The darkened grass is lush and vigorous, the whole scene being saturated with cool, moist atmosphere.

Signed on right lower corner, PEPPE.

Height, 12 *inches; length,* 18 *inches.*

ANTON GRIEFF

1670–1715

22—STILL LIFE

A white spaniel with brown ears lies asleep under a little tree from which a game-bag is suspended. The game, both furred and feathered, is piled around, a conspicuous object being a hare stretched on its back, underneath a gun that rests against the tree.

Height, 14 *inches; length,* 17 *inches.*

BARON DOMINIQUE VIVANT DENON

1747–1825

23—*VIEW NEAR CAIRO*

In 1798 Denon accompanied Bonaparte's expedition to Egypt in the capacity of artist and archæologist. The picture represents him standing before a ruined temple, at the head of a group of soldiers and Arabs who have exhumed a mummy. Two men are kneeling beside the open sarcophagus, while two others hold up the mummy for the savant's inspection. In contrast with his rapt contemplation is the nonchalance of an Arab who sits beside a fallen piece of masonry, smoking a long pipe. At the back of the group, soldiers are on guard at the entrance to the temple enclosure, within which stand pillars with lotus-leaved capitals and a pylon, glistening white against the clear blue sky.

Height, 14 *inches; length,* 18 *inches.*

From the Cabinet de la Malmaison.

CASPAR NETSCHER

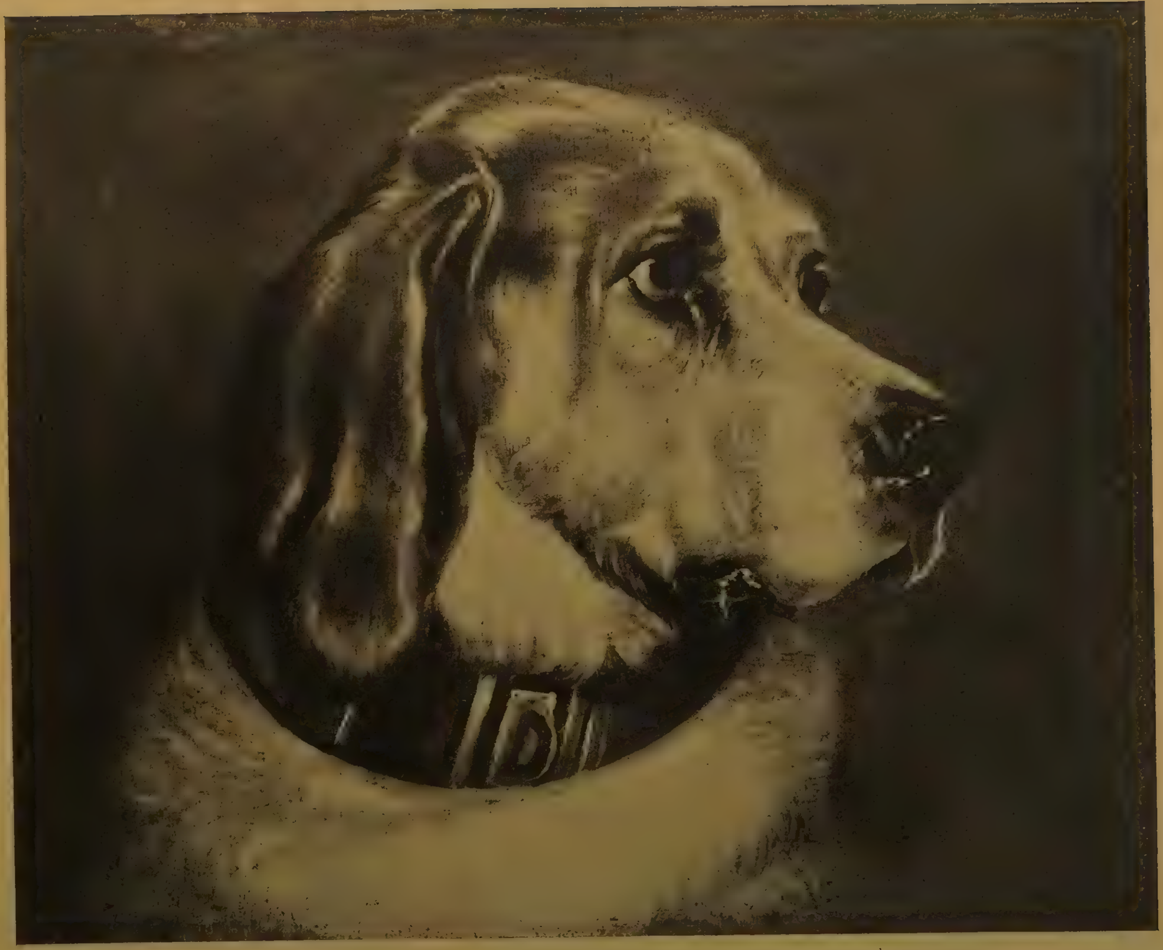
1639–1684

24—LADY OF FASHION AS SAINT CATHERINE

The lady is seated, facing three-quarters to the left, and slightly turns her head with a little smirk of conscious rectitude. The hair is smooth upon the crown, with a row of ordered ringlets over her forehead, and clusters of ringlets round her neck; while above the modish coif floats a halo, ringed against a crimson curtain at her back. A string of pearls encircles her neck, and butterflies of pearl and jet decorate her citron-colored fichu. The robe is of gray satin, and a gauzy scarf of lapis-lazuli blue is draped over the left arm. The left hand holds a palm branch, while the right rests upon a broken torture-wheel.

The picture is set behind an oval gold mount.

Height, 17 inches; width, 12½ inches.



D

SIR EDWIN LANDSEER, R.A.

1802–1873

25—ODIN

The head of a St. Bernard, full size, is shown facing to the right, but inclined sufficiently to the front to show the farther eye. The color is orange tawny, darkest on the ear, with a narrow white blaze extending from the white muzzle over the head. Below the black collar is a white ruff. These are the colors and markings particularly prized in this breed. The head is painted in Landseer's broadest and most masterly style, a perfect example of sympathetic comprehension.

Height, 17 *inches; length,* 21 *inches.*

This picture, formerly the property of Mrs. Drummond, has been frequently engraved.

SIR EDWIN LANDSEER, R.A.

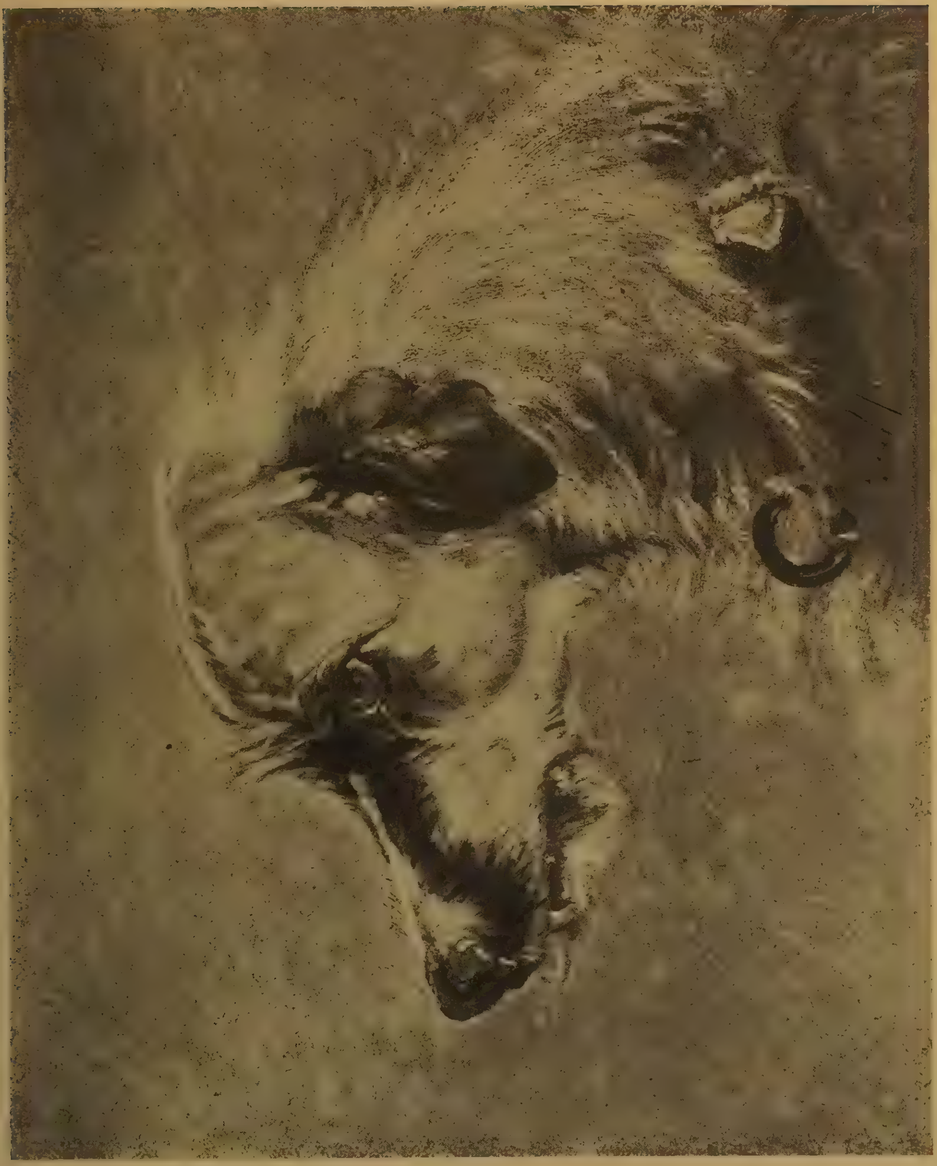
1802–1873

26—*HAFED*

A companion to the preceding picture, this one represents the head of a magnificent rough-coated Scotch deer-hound, facing in profile to the left. The color of the muzzle is white dusted with fawn; a darker tone of fawn marks the ear, and a brownish streak extends along the upper jaw. The eye is of peculiar brilliancy, and, with the slight protrusion of the tongue, gives to the head an indescribable animation. A brown collar with large ring attached to it surrounds the neck. In its incomparable realism it is a noble companion to the "Odin."

Height, 17 inches; length, 21 inches.

FORMERLY THE PROPERTY OF MRS. DRUMMOND, AND FREQUENTLY ENGRAVED.



GUSTAVE COURBET

1819–1878

27—*COAST WITH WHITE CLIFFS*

The scene is from the neighborhood of Étretat, its conspicuous feature being a bold wall of white cliffs, which has a natural arch upon the left, and stretches across the middle distance, clothed on its summit with yellowish grass. Above it the sky is heavy with slaty-colored vapor, melting into softer gray as it reaches the pale greenish blue of the upper heaven. The sun shines full upon the cliffs and on the sheet of turquoise sea which extends to the reddish-brown sand in the foreground. On the right of this, in shadow, rises a steep formation of purplish brown rocks.

There is a splendor of force both in the contrast and in the quality of the color scheme, and a vigorous realism in the rendering of the character of the scene.

Signed at the left, G. Courbet.

Height, 18 *inches; length,* 22 *inches.*

REMBRANDT VAN RYN

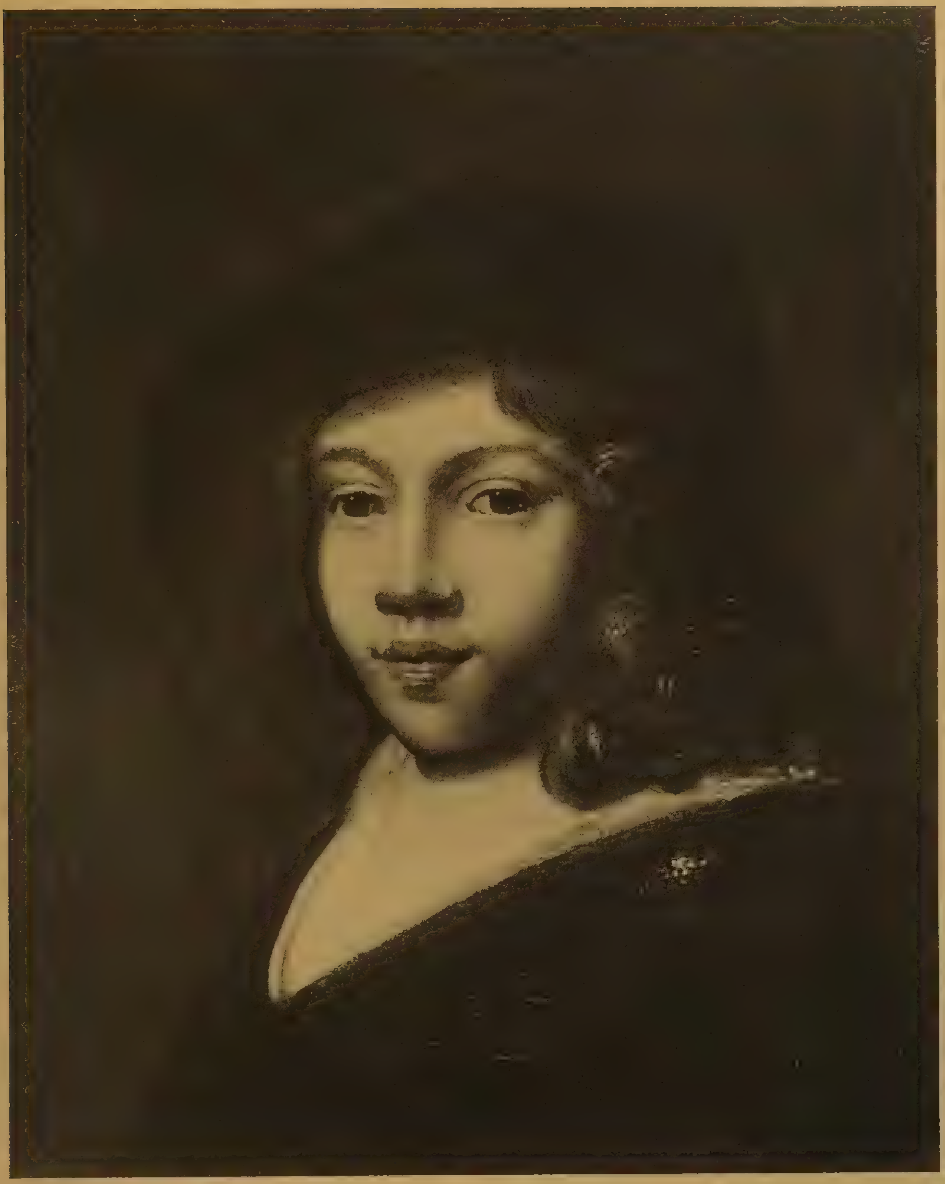
1607–1669

28—PORTRAIT OF THE ARTIST'S SON TITUS

The bust and notably handsome head are shown against a dark olive background, into which the black velvet cap and golden-brown curls imperceptibly merge. The face is almost to the front, with a shadow over the forehead; large brown eyes, wide apart; a broad, straight nose; and full lips curving up at the corners. Over the closely fitting white shirt the dark olive-green robe shows a V-shaped opening, while the sleeve is caught up at the shoulder with a jewel. The portrait is rich in color, the flesh firm and luminous, and the whole distinguished by pictorial splendor and gravity of characterization.

Height, 24 inches; width, 20 inches.

From the Collection of Lieut.-Col. G. Pilkington Blake, Thurston House, Bury St. Edmunds.



SIR THOMAS LAWRENCE, P.R.A.

1769–1830

29—*PORTRAIT OF MISS CUTHBERT*

The head and bust are shown facing three-quarters to the front, surrounded by an olive-drab background. The black hair, parted on the top and smooth over the crown, is worn in ringlets at the side, and at the back is gathered into a knot, decorated with a chain of gold shells. The handsome face has large brown eyes, and cheeks and lips aglow with healthy color. The black velvet bodice is worn low over the shoulders, with full sleeves, its upper edge curving down over the bosom to a point, where a glimpse of lace is visible. Long pendants of reticulated gold-work hang in the ears.

Height, 24 inches; width, 20 inches.

A portrait of Mrs. Cuthbert by this artist was exhibited at the Royal Academy in 1817.

NICOLAS BERCHEM

1620–1683

30—*MAN CLEANING A WHITE HORSE*

The light illuminating the centre of the stable-yard strikes full upon the back of a white horse which a man is rubbing over, and glances on the head and breast of a woman who sits a little to the right. She is dressed in a citron-colored bodice and dull red skirt, engaged in needlework, and a little boy at her side is dragging by a string a piece of board with a stone on it, at which a dog is barking. In the shadow behind the group stands a bay horse with white underbody; and in the shadow on the left of the foreground lie a cow and goat, with a sheep beside them, in the light. The yard is bounded by a rocky wall, against which is built a stable with lean-to roof and a square tower; while through a doorway in the wall at the back appear two mules, one of them ridden by a man, beyond the group being a view of hills and trees.

Signed near the left, N. BERCHEM *f.*

Height, 16 *inches; length,* 21 *inches.*

FROM THE COLLECTION OF W. H. FORMAN, CALLALY CASTLE, NORTHUMBERLAND.

JAMES BAKER PYNE

1800–1870

31—VIEW NEAR TIVOLI

Occupying an elevation on the right of the foreground is a picturesque group of cottages with white walls and brown roofs, framed in with trees. A steep road descends from them, bounded on the left by a parapet wall which is built upon the brink of the slope. The road passes across the front, and then continues gradually to descend between trees to the plain below. This stretches away, intersected by a winding river, to a distant horizon; prominent on the right of the middle distance being a white church. The foreground is animated with figures. Some appear near the cottages; at the turn of the road, on the right, a man walking beside a donkey with a woman on its back is passing a group of children, and a pedestrian and a horseman are descending to the plain.

Height, 18 inches; length, 24 inches.

WILLIAM COLLINS, R.A.

1788–1847

32—FISHERMEN'S CHILDREN

A nondescript shed, with fishermen's tackle visible through the open door, occupies the right of the foreground. Near it in the centre of the picture a boy in red knitted cap stands beside a little girl, resting one hand on her shoulder and with the other pointing to attract her attention. Three fish lie at their feet on the sand, which stretches back to a broken fence that marks the edge of the water. The latter is bounded along the right by a perspective of cliffs, on the top of which in the middle distance stands the flagstaff of a coastguard station. At this point a wooden jetty projects from the base of the cliff, and the gray water is dashing itself into white foam against the piers.

Signed on the door, above the basket, WILLIAM COLLINS, A.R.A. 1816.

Height, 15½ inches; length, 28½ inches.

DOMINICUS VAN TOL

1631 (?)–1676

33—*THE PLEDGE*

On the left of the picture, beside a crimson-seated armchair, a hunter has his hand upon the shoulder of a young woman, at the same time touching his glass to the one she holds. A coal scuttle hangs from her left arm. Behind her is a large barrel, from which a woman stoops to draw beer, looking up, meanwhile, to the two figures. On the right of the foreground stands a green-covered table, with pewter flagons, a copper strainer, two tall wineglasses, a brass bowl, long clay pipes, a peeled lemon and a white cloth, while underneath it, in shadow, are a basket and jugs. This part of the scene leads under an arch to an inner chamber, with rafted ceiling and a window, high up on the left. Here two men are playing at checkers, and an old woman, carrying a dish, has stopped to watch them. A large lantern and green drapery hang from the arch.

Height, 18½ inches; width, 16½ inches.

SIR PETER LELY

1617–1680

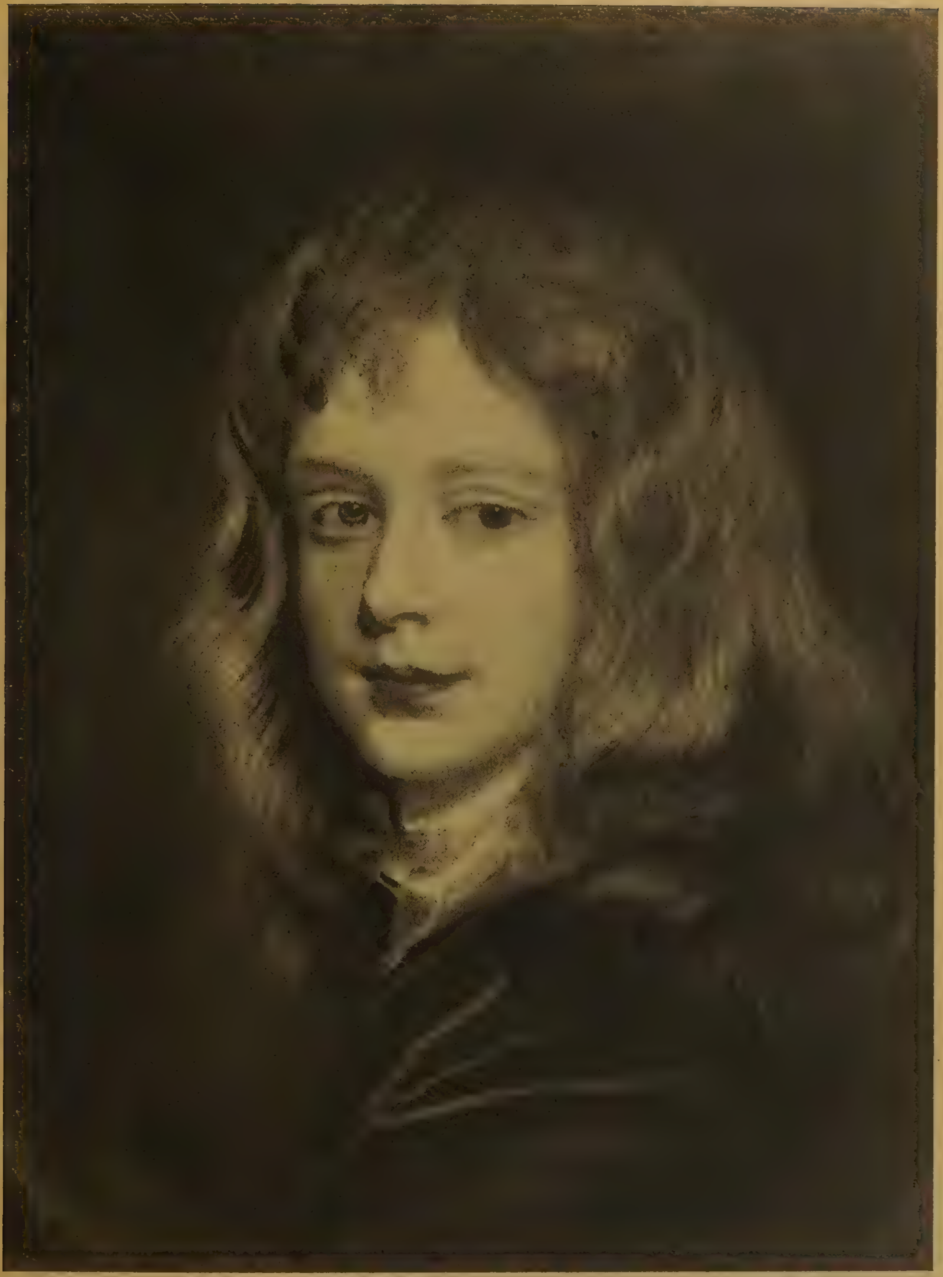
34—PORTRAIT OF ALGERNON SIDNEY

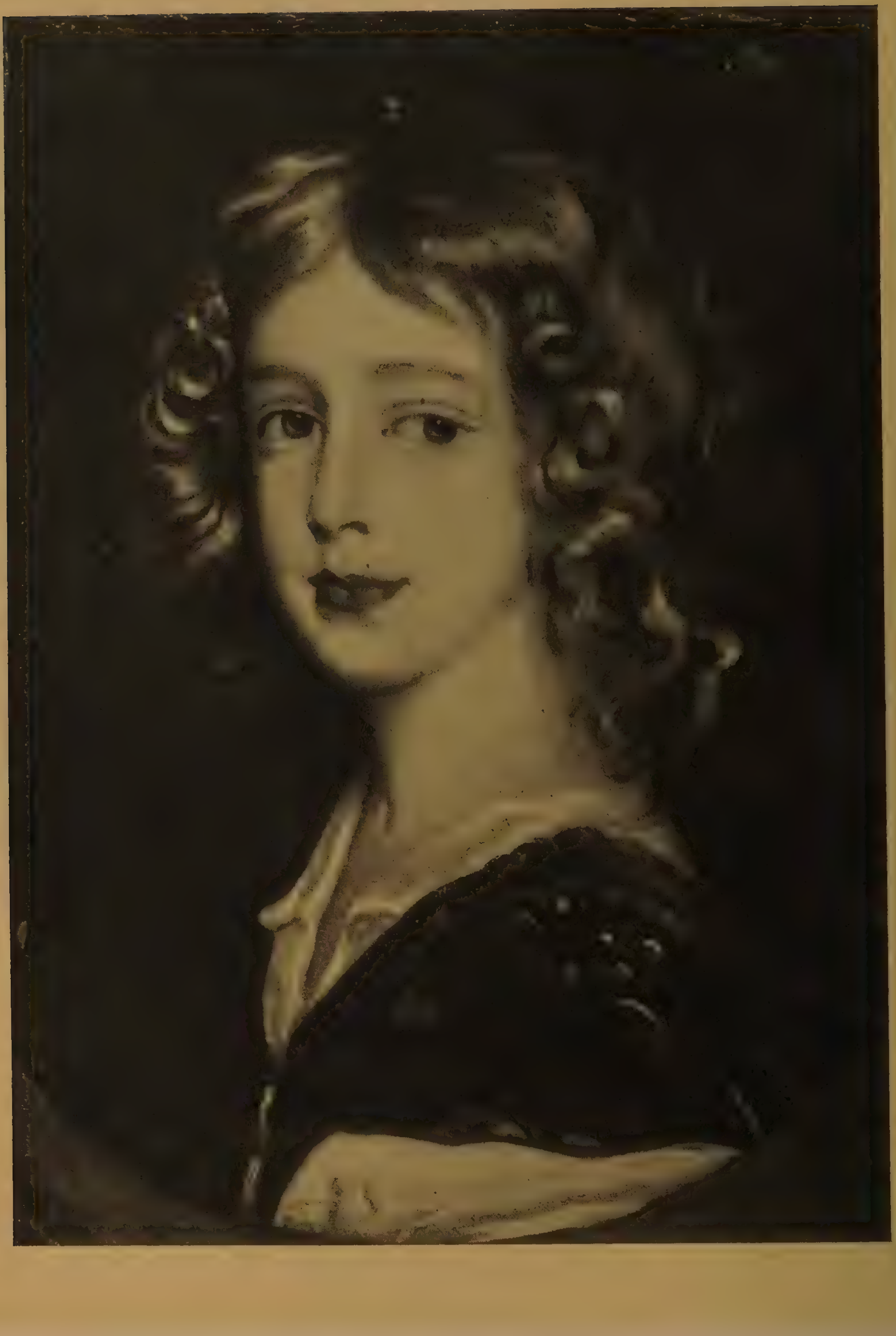
In view of the tragic end of the gifted and noble Algernon Sidney, this portrait of him as a boy, painted for his mother, the Countess of Leicester, has a pathetic interest. The large gray eyes look steadily to the front, the mouth also is large and full of expression, and the finely shaped head is covered with blond hair that falls in soft waves to the shoulders. The bust, facing three-quarters to the left, is clad in a plum-colored robe, which shows a little white beneath the chin.

Algernon Sidney was born in 1622, a son of the second Earl of Leicester. When the Civil War broke out he took the side of the Parliament, and was severely wounded at the battle of Marston Moor. He sat as one of the judges at the trial of Charles I., though he was not present when sentence was pronounced, and did not sign the warrant for execution. Nevertheless, he characterized it as the "justest and bravest action that was ever done in England or elsewhere." He lived abroad in exile for nearly eighteen years until he was pardoned by Charles II. But he was regarded as a dangerous character, and at the discovery of the Rye House Plot was attainted on suspicion of complicity. The only witness against him was the self-confessed traitor, Lord Howard, and though two witnesses were necessary to convict, the notorious Judge Jeffreys garbled the law and condemned him. He was beheaded on Tower Hill, 1683.

Height, 18 *inches; width,* 14 *inches.*

From the Duke of Marlborough's Collection, Blenheim Palace.





SIR PETER LELY

1617–1680

35—*HENRY SIDNEY (LORD ROMNEY)*

A Companion to the Preceding Picture

The subject of this portrait was the youngest son of Robert, second Earl of Leicester, and the brother of Algernon Sidney. Born, 1641; died, 1704.

While the body is in profile towards the left, the head fronts almost full face, with eyes looking towards the right. The shirt lies open at the neck, with collar overhanging the plum-red doublet that is buttoned across the chest by two cords. The sleeve is very full, with a large rosette embroidered on the shoulder. The face, crowned with soft, blond hair that curls to the shoulders, is of great beauty, *à propos* of which the following quotation from the "Dictionary of National Biography" is interesting:

"In the summer of 1665 he was appointed Groom of the Bedchamber to James, Duke of York. . . . The promise given when he was a mere boy (and Lely had painted him for his mother) of being extraordinarily handsome had been amply redeemed."

Height, 18 *inches; width,* 14 *inches.*

From the Duke of Marlborough's Collection, Blenheim Palace.

JOSEPH STANNARD

1797–1830

36—ROUGH SEA

The water moves across the front of the picture in a series of rollers, olive gray in the hollows, whitish on the lighted edges. Towards the left a boat, with sail down, is being sculled by two rowers, five other figures occupying it. Two gulls hover in the centre, and a spar floats upon the right. Beyond it, in the middle distance, a broad-beamed lugger is coming forward under jib and mainsail. They are tawny-colored, and a Dutch ensign flies at the masthead. Numerous other sail-boats appear in the gray distance, and on the left is a stretch of elevated coastline. Loose cumulus covers the sky, creamy in the lighted parts and slaty-gray in the shadows—an effect full of breezy suggestion.

Signed S, left lower corner.

Height, 17 inches; length, 21 inches.

PHILIPPE J. DE LOUTHERBOURG, R.A.

1740–1812

37—LANDSCAPE AND GYPSIES

On the left of the handsome woodland scene is an oak whose greens are touched with russet tints. Beneath it a fire has been kindled, and a gypsy is kneeling on one side of it, while on the other a figure lies asleep. Their donkeys are resting in the centre of the foreground, and farther to the right on the road which winds back through the wood a hunter, with two pointers at his heels, is leaning forward to kiss a gypsy girl. On the right of this group a shattered tree-trunk rises above the bushes, and in the background of the scene is a mass of delicate bluish-green foliage, which forms a pleasing contrast to the rich, strong color of the foreground.

Signed at lower right of centre, PH. DE LOUTHERBOURG.

Height, 17 *inches; length,* 21 *inches.*

PEETER NEEFS THE ELDER

Between 1578 and 1582–1656

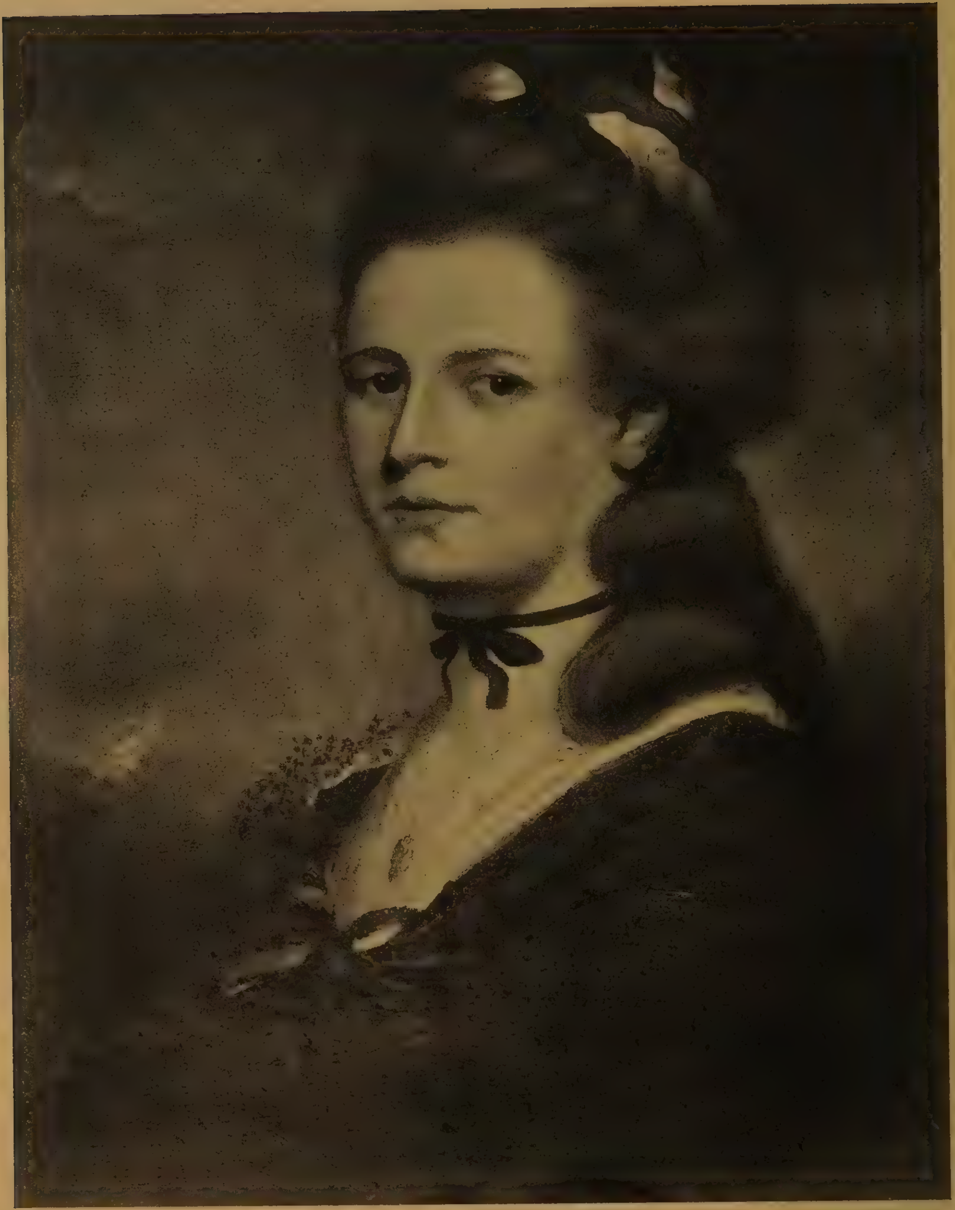
38—INTERIOR OF CATHEDRAL

Reaching back to the altar is a long vista of nave, surmounted by ribbed vaultings, with a triforium gallery extending between the clerestory windows and the arches, while the piers that support the latter are decorated with pictures. On each side appears a view of the aisles, and the foreground extends beyond the nave on each side with a small transept. In the one upon the right a barefooted woman with two children by her side stands near a beggar, and behind the group a comfortably dressed man leans upon the masonry, gazing at a tomb. Figures are sprinkled over the pavement of the nave; a monk in the foreground being in conversation with two peasants, while farther back another monk in gray is talking to a lady who leans upon the arm of a gentleman and has two children by her side.

The picture, painted on copper, is a fine example of this painter's mastery of architectural perspective. On the back of it is the memorandum, "Lot 275. P. Neefs. Bought at Alton Towers for J. M. Threlfall Esq., by Thos. Agnew and Sons."

Height, 18 *inches; length,* 23½ *inches.*

From the Earl of Shrewsbury's Collection.



SIR JOSHUA REYNOLDS, P.R.A.

1723–1792

39—PORTRAIT OF MRS. OTWAY

A dull-blue sky, broken by sooty-gray clouds, surrounds the head, which is inclined three-quarters to the left, the direction of the eyes being towards the front. The profusion of brown hair, touched with gray, is drawn off the forehead, *à la Pompadour*, with whitish-gray ribbon, piled upon the crown, and arranged in rolls and curls at the neck. The nose is thin, the upper lip rather long, the mouth precise, the chin pronounced and resolute ; a face of some severity, but much womanly dignity. A narrow black ribbon is tied in a bow round the neck ; and over a lace chemisette, drawn down to a point on the bosom with a brooch, is a loose bodice of black silk, with the simple adornment of a double bow of narrow velvet.

Height, 24 inches; width, 18½ inches.

RICHARD WILSON, R.A.

1714–1782

40—*LANDSCAPE AND RUINS*

In the foreground, patches of blue water appear among rugged brown rocks, and on the right is a tree-stem with twisted limbs and loose bunches of tawny leaves. Beyond it a shattered trunk stands out against a background of brown foliage. Opposite this a two-arch bridge crosses the stream, leading to a slight eminence on the left. Here the ruin stands, consisting of two towers, joined by a curtain wall, which is pierced with a row of windows. The light strikes the sides of the towers and illumines also the green middle distance, which stretches back to two gray mountains.

Height, 14 inches; length, 20 inches.

SIR AUGUSTUS W. CALLCOTT, R.A.

1779–1844

41—*SEA PIECE AND SHIPPING*

The sea is of olive hue, flicking up into silver on the curl of the waves, and whitening towards the horizon. Near the centre rolls a dark-hulled fishing-smack with brown sail, flying the Dutch ensign from her masthead and a blue and white pennon from her gaff. In the front is a rowboat with three men in it, two of whom are paying out a trawl. Other shipping appears in the offing. A creamy cloud illumined with light hangs in the centre of the sky, and to the right of it is a moving mass of slaty vapor.

Height, 18 *inches; length,* 21 *inches.*

THOMAS WYCK

1616–1677

42—THE QUACK DOCTOR

Notwithstanding a tall window to the left, the drab interior is dimly lighted and, with its rows of jars on shelves, accumulation of apparatus and numerous figures, presents a crowded appearance. The centre of the scene is the doctor himself, in a black gown edged with fur, who is seated at a table on which a volume of Galen, open at the beginning of the first book, rests against a globe, inscribed with the signs of the zodiac. He leans back to address a young woman who stands behind his chair, with her hands pressed timidly together, while an old woman at her back is making a gesture with her forefinger. In front of the doctor's table, upon the floor, lie an astrolabe, some jars and phials. In a group to the right are three boys, one of whom holds a pair of bellows. Behind them in the rear corner of the room some apprentices are preparing medicines at a counter, while on the opposite side of the background a young man sits at a writing-table with a prescription in his hand, on which a boy at his side is gazing. From the ceiling hangs a large cage, on which perches a cockatoo.

Signed on the leg of the bench, T. W.

Height, 20 inches; length, 23 inches.

LUDOLF BACKHUYSEN

1631–1708

43—SHIPPING

The sea is a silvery green, rocking up and down in a smart breeze. Near the centre of the forepart rides a fishing-smack with brown sail, in which are five men. To the left another is heading up to windward, and behind it in the distance a frigate approaches. Upon the left of the composition lies a three-decker, flying the Dutch ensign, with the courses flapping from her lowest yards. Over the horizon are masses of slaty clouds, darker towards the right ; then a stretch of lighter sky, changing to drabbish gray at the zenith.

Height, 21 inches; length, 27 inches.

From the Collection of General Mackinnon, C.B.

JOHN CROME (OLD CROME)

1769–1821

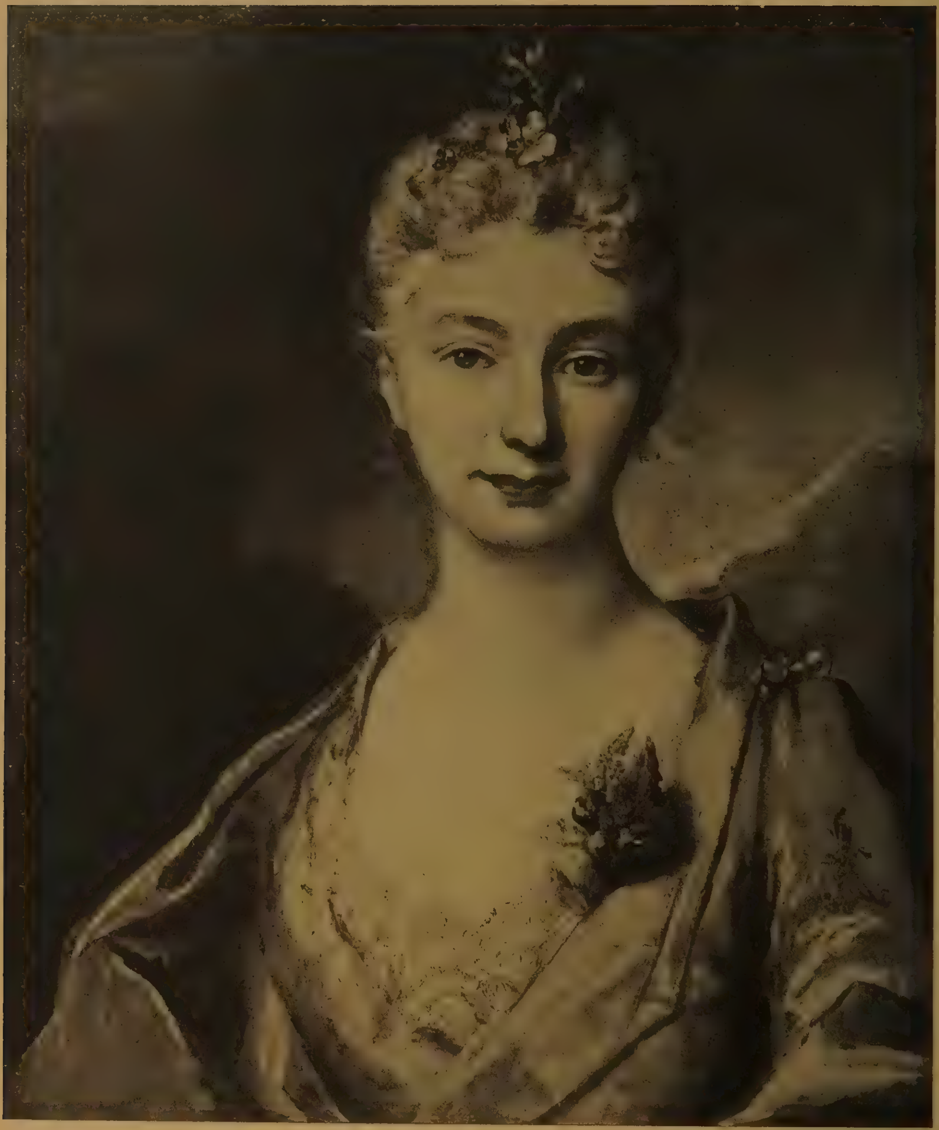
44—COAST SCENE—MOONLIGHT

The sky, a luminous olive green, barred with concentric broken rings of cirrus, indigo in hue, grows gradually yellow towards the horizon, where the full moon shows over a bed of dark slaty cloud. Its reflection streams across the gray and brown sea, to a fishing-vessel that looms up on the sand in the foreground, a mass of luminous dark brown. The mast is unstepped and a sail clings to it, another sail drooping on the sand from a spar. Through the darkness upon the left a dredging-hook is visible, and off to the right, near the edge of the water, two men have kindled a small fire, whose crimson glow affords a beautiful contrast to the pale light around it. In the offing to the left a sail-boat is faintly distinguishable.

With its rich tonality, fine atmospheric quality and solidly drawn foreground, the picture is a most impressive example of the Norwich master.

Height, 22 inches; length, 28 inches.

From the Collection of Captain Thurloe.



NICOLAS LARGILLIÈRE

1656–1746

45—PRINCESSE CLEMENTINA SOBIESKI

This lady was the wife of James Francis Edward Stuart, the "Elder Pretender," son of James II., who abdicated the throne of England. Their son Charles in time became the "Younger Pretender." The exiled family had obtained hospitable asylum at the court of Louis XIV.

The bust is slightly inclined to the left, the head being almost full face. The powdered blond hair clusters in short curls on each side of the brows and is frizzed over the crown, and decorated with a sprig of apple blossom. The silk gown of delicate Nile blue has a turn-over collar, pearly pink, coming down to a low point on the breast, where a crimson flower and golden-brown leaves nestle against the lace of the chemise. Three pearls are fastened to the top of the shoulder, and the sleeve is embroidered with a little pattern in gold. A drapery of old-gold color crosses diagonally behind her back, and over it appears a patch of blue sky. The picture is very lovely in color, and painted with extreme delicacy.

Height, 24 inches; width, 20 inches.

Exhibited at the Stuart Portrait Exhibition, New Gallery, London.

FRANCESCO GUARDI

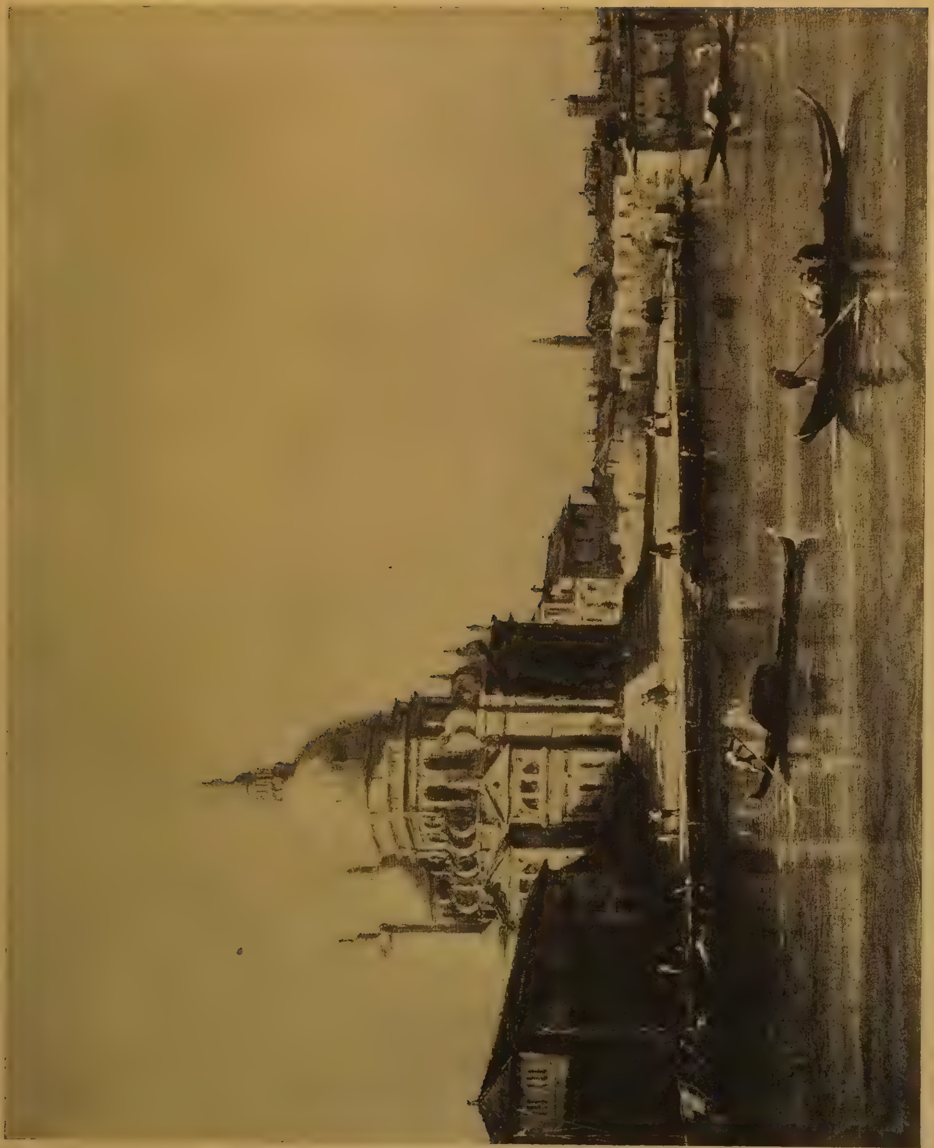
1712–1793

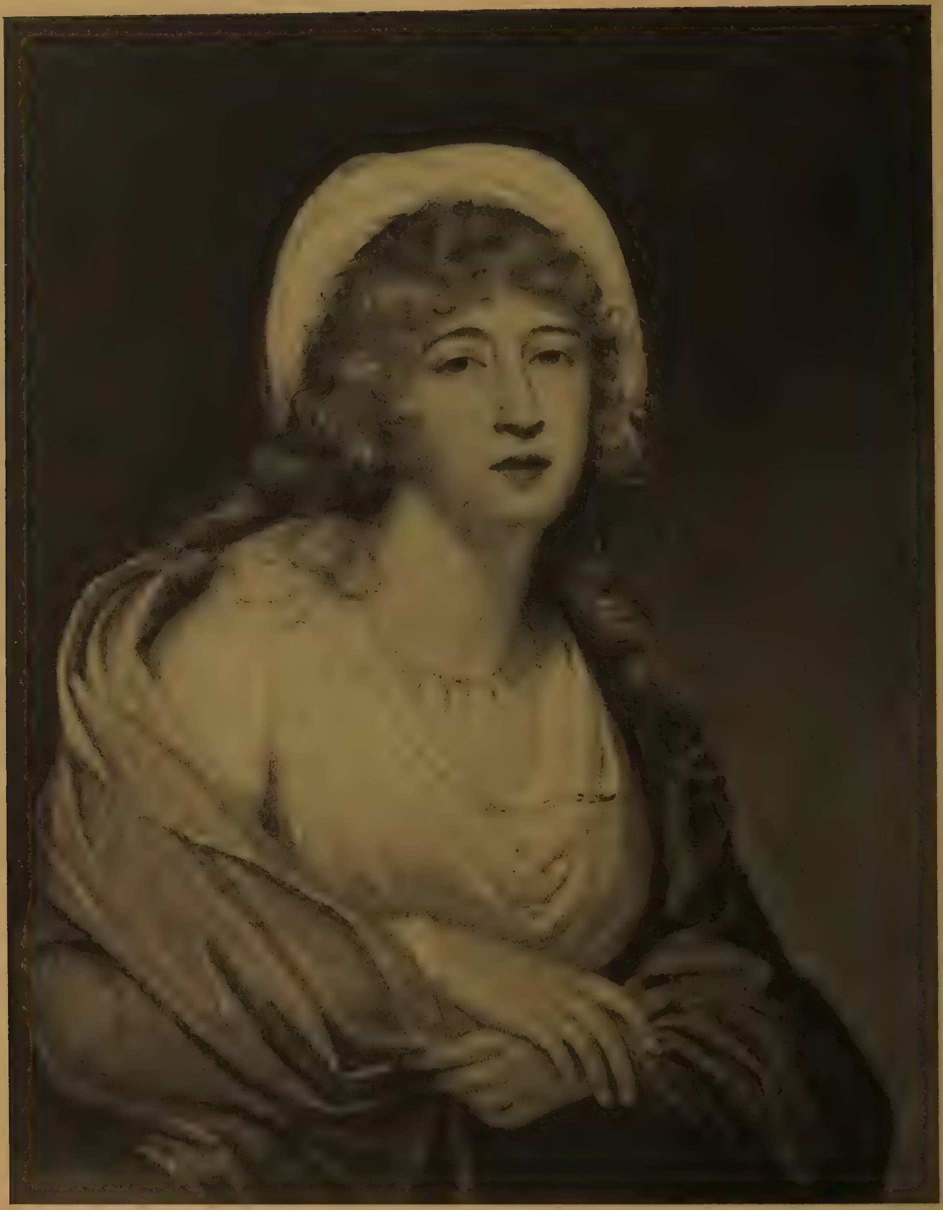
46—*VENETIAN SCENE*

A reach of the Grand Canal extends across the front of the picture, and in the centre of the background rises the Church of Santa Maria della Salute. Mounting the steps to the entrance and dotted over the wide quay in front are numerous figures, one beside the stairway, which descends to the water, talking to a man who stands in a boat. Other craft lie near the wall to the right, and in the forepart of the water are two gondolas, one containing three women and a man, besides the gondolier. A brown structure stands on the left of the church, and to the right is a stretch of buildings, over the top of which show a campanile and a dome. The sober color scheme is extremely rich in tone, and the character of the scene, both in its architectural features and in the animation of the figures, is represented with delightful spirit.

Height, 25 inches; length, 30 inches.

From the Collection of Lord Farnham.





ANGELICA KAUFFMANN, R.A.

1741–1807

47—PORTRAIT OF THE ARTIST

The romantic temperament of the artist appears in this portrait of herself. The head inclines back on the long slender neck, the gray-blue eyes are raised with an expression of sad longing, and the costume is an elegant adaptation of the Greek. A white veil, blue in the shadows of the folds, lies upon her blond, lightly powdered hair, which falls in ringlets over her forehead and strays in curls on to her shoulders. Round her neck is a gold band with a row of pendants. Her gown is of creamy material, short-sleeved and low-necked, falling over the bosom in a series of festoons, while a bluish-gray mantle, edged with a filigree gold border, drooping from the shoulders, is drawn together in front by her left hand, over which the other is languidly laid. The figure is silhouetted against a dark olive background, gradually growing lighter towards the right.

Height, 30 inches; width, 25 inches.

From the Collection of Prince Torlonia, Rome.
From the Collection of Ernest Beckett, M.P.

SIR MARTIN ARCHER SHEE, P.R.A.

1769–1850

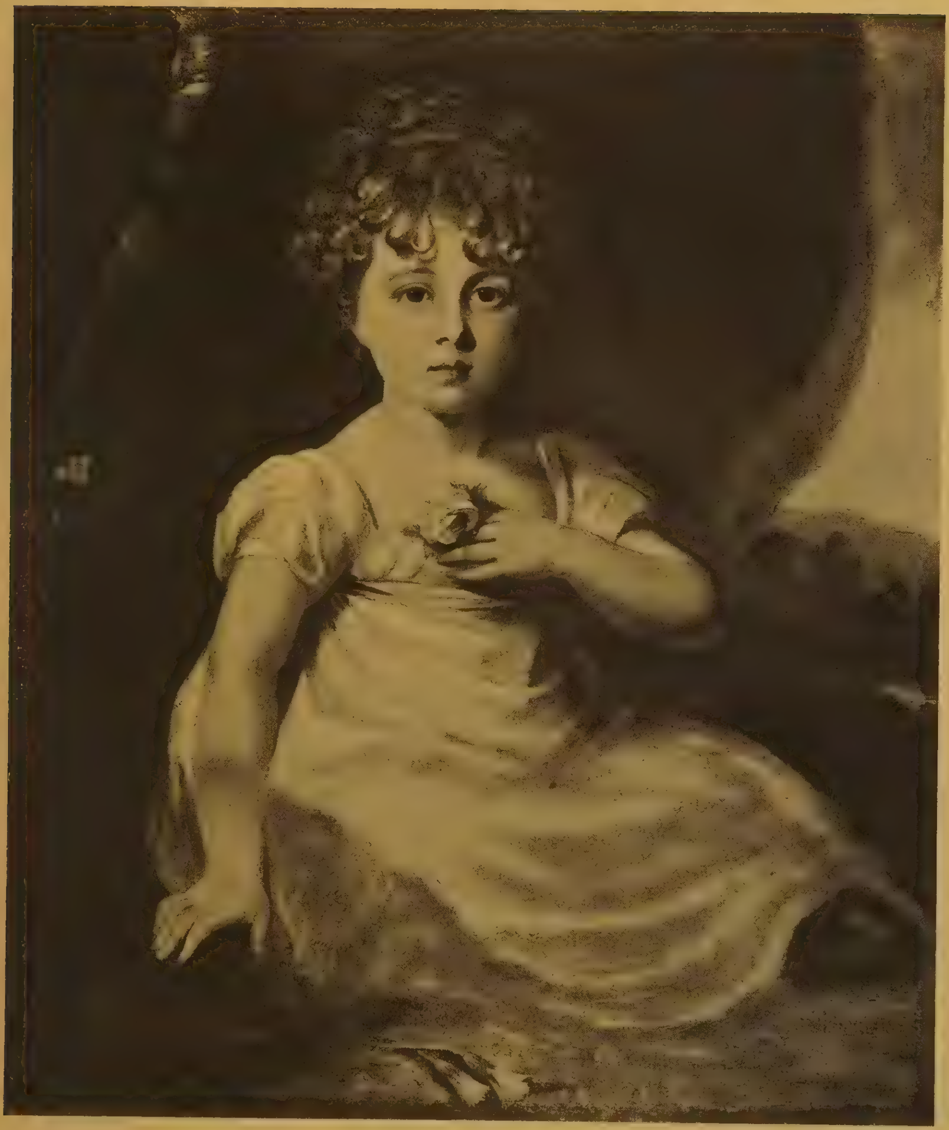
48—*PORTRAIT OF MISS PEEL*

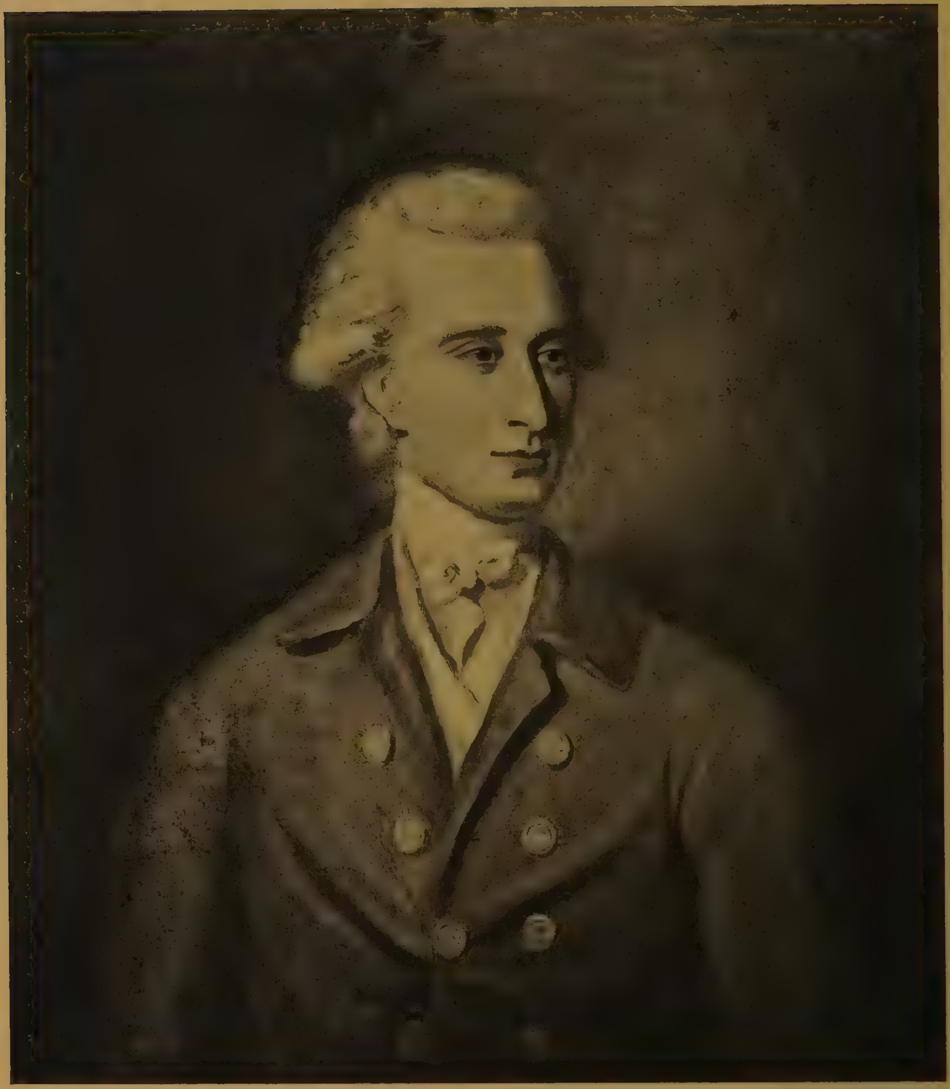
Daughter of Sir Robert Peel, Bart.

The child, in a low-necked, short-sleeved, white frock with a pink band round the waist, is seated on the ground in front of a birch trunk and dark rock, beyond which appears a distant view of trees, hill and sky. She holds a rose in her bosom with her left hand, while the other rests on a stone, beside which lie some cherries and corn-flowers. Her face, looking to the front, has the gracious, simple charm of childhood, fresh in color, the white brow crowned with auburn ringlets. A little red shoe peeps from beneath the long skirt.

Height, 30 inches; width, 25 inches.

From the Collection of E. Hyde-Greg.





THOMAS GAINSBOROUGH, R.A.

1727–1788

49—PORTRAIT OF LORD DUNDONALD

Archibald Cochrane, ninth Earl of Dundonald (1749–1831), succeeded to the title in 1778. He was the author of the "Elements of Agricultural Chemistry," published by his friend Sir Humphry Davy.

The figure is clad in a yellowish brown coat, fastened with one button over a white waistcoat and white cravat. The gray wig, painted with extreme delicacy, comes to a point over the forehead and is curled at the side, finishing at the neck in a tie. The brows are strongly defined; the eyes blue; the curved nose of pronounced length and the underlip slightly protruding. The figure, seen against a dark olive background, presents a color scheme of sensitive tonality.

Height, 30 inches; width, 25 inches.

From the Collection of Mrs. Coate, Villa Mauresque, St. Jean de Luz.

SIR ANTHONY VAN DYCK

1599–1641

50—*PORTRAIT OF INIGO JONES*

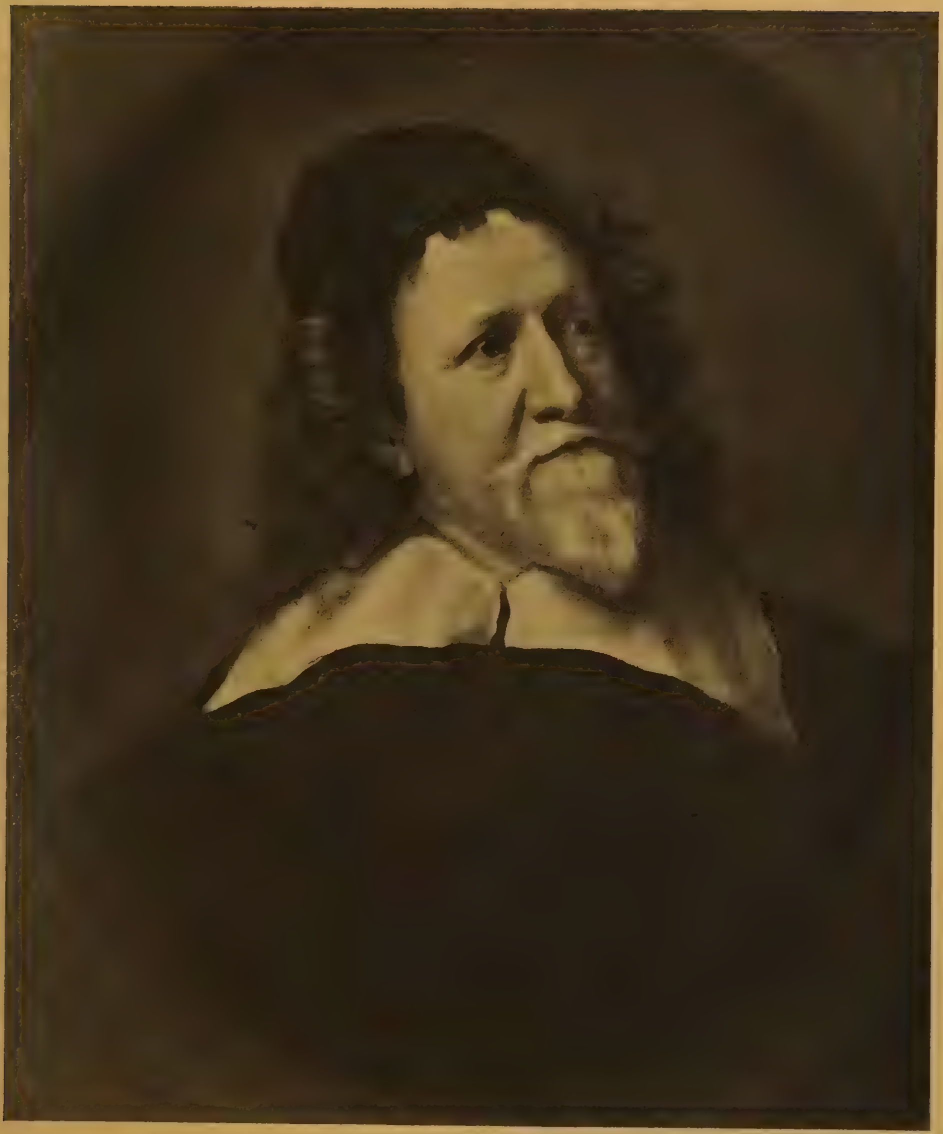
The subject of this superb portrait, the architect Inigo Jones, was born in 1572. "His name alone," writes Walpole, "would save England from the reproach of not having her representative among the arts; she adopted Holbein and Van Dyck; she borrowed Rubens; she produced Inigo Jones." His early promise attracted the notice of William, Earl of Pembroke, an eminent patron of the arts, who sent him abroad to study in France and Italy. Upon his return he was made general inspector of royal buildings by James I. Among his principal works are the Banqueting Hall at Whitehall, the Palace at Greenwich and Greenwich Hospital, the portico of St. Paul's, and the Royal Exchange. He died in 1651. "Van Dyck," says Cunningham, "loved him much and painted him often." One of these portraits is in the Hermitage, St. Petersburg.

The present one represents the head and bust facing three-quarters to the right. The grand head, impetuous and proud in character, with alert gray eyes, that have the iris large, is inclined to the left and slightly raised, a black velvet skull-cap surmounting the brown ringlets. A thin mustache trims the upper lip, and the lower slightly protrudes above the white pointed beard. The flesh tones are luminous and glowing with vigorous health. A broad collar of lace falls over the black velvet robe.

Height, 25 inches; width, 21 inches.

PAINTED FOR THE MIDDELTON FAMILY OF STOCKELD PARK, NEAR WETHERBY, YORKSHIRE (*vide* "COUNTY FAMILIES OF ENGLAND"). IT PASSED TO DR. HAIGH, OF THORPARCH, THEN TO MR. W. HOWGATE.

EXHIBITED AT THE VAN DYCK EXHIBITION IN THE GROSVENOR GALLERY, LONDON.



JOHN HOPPNER, R.A.

1759–1810

51—CHILD WITH BASKET OF FLOWERS

Against a leafy background, with hollyhocks growing on the right, a little girl in a white frock is seated on the ground, holding up a basket filled with flowers. Her smiling face is inclined over her left shoulder and encircled with the curving brim of a white beaver bonnet tied under the chin with satin ribbons. The frock, low on the neck and short-sleeved, is confined round the waist with white ribbon, and below the skirt appear her little yellow shoes over white stockings.

Height, 36 inches; width, 28 inches.

From the Collection of Hon. W. F. B. Massey-Mainwaring, M.P.

CHARLES ANDRÉ VAN LOO

(CARLE VANLOO)

1705–1765

52—*LADY MARY WORTLEY MONTAGU*

A daughter to the Earl of Kingston, and second cousin on her mother's side to Fielding, the subject of this portrait, even in childhood, was a favorite of society for her wit and beauty. In 1716 she married without her father's consent Edward Wortley Montagu, and accompanied him to Constantinople, where he was ambassador to the Porte. Upon her return to England in 1718 she had a bitter quarrel with Pope, who had been her friend. In 1739 she left her husband and resided chiefly in Italy, dying, however, in England in 1762. She is remembered for her brilliant letters written during her travels, published by her great-grandson, Lord Wharncliffe, in 1837.

The lady is dressed in Turkish costume, the figure, seen to the waist, being almost full face. A turban of soft gray material sprigged with cream, with a veil at the back, is set upon her dark hair, which is brushed off her forehead in curls, and hangs down in a long plait over the right shoulder. The head is inclined to the left with a suggestion of coquetry, that is contradicted by the large brown eyes, wide apart and far-reaching in their gaze, but echoed in the dainty tilt of the nose and in the delicate expression of raillery in the little, flexible lips. She wears pearls in her ears and a chain of slender gold links round her tapering neck. The folds of a citron-colored robe are crossed over her bosom, and kept in place by a scarf-belt, fastened with a buckle of two large disks. An olive-gray cloak, edged with white fur, hangs from her shoulders.

The remarkable personality of the subject lends an interest to this portrait, which is also a good example of a painter highly honored in his day both in France and Italy.

Height, 29 inches; width, 20½ inches.

From the Bohn Collection, Christie's, 1885.
From the Collection of Hon. W. F. B. Massey-Mainwaring, M.P.

AELBERT CUYP

1620–1691

53—PORTRAIT OF A GENTLEMAN

The fine head, covered with dark brown hair that curls up over the ears and round the back of the neck, fronts three-quarters to the left, the figure being shown nearly to the waist. The face has the ripe colors of health, with light brown eyes looking to the front, and a brown mustache and beard, the latter clipped short to the cheeks and to a point below the chin. A broad collar, formed of layer upon layer of thin white cambric, falls over a black cloth robe with large arm-holes, showing the drab sleeves of the undergarment. On the edge of the robe, where it opens down the front, the left hand is lightly laid. The portraits by this artist are rare, and the present one is an unusual example of his amazing versatility.

Height, 27 inches; width, 22 inches.

GEORGE BARRET, R.A.

1728–1784

54—LANDSCAPE

The scene is the level sward of a park studded with beech trees. Two stand in the foreground, and a little farther back, to the right of them, is a fallow doe suckling her fawn, which lies beside her. To the left of the trees an open space of grass stretches to a clump of trees, near which are two stags, while under the trees that bound a farther glade appears a flock of sheep. The foliage has the pale golden hues of early autumn.

Height, 25 inches; length, 30 inches.

RICHARD WILSON, R.A.

1714–1782

55—*GIRL WITH BIRD'S NEST*

In this rare example of Wilson's art as a figure painter, the white-frocked figure of a little girl is seen half length, profiled against the landscape, while her face is three-quarters to the front. Her left hand, lifted to her bosom, holds a bird's nest, over which the other hand is placed like a lid. Below appears the brown and white head of a spaniel, looking up. The child's light brown hair is drawn up into a knot on her head, a fringe of soft wisps spreading over the forehead. The sweet little face, so earnest and childlike, has blue, dreamy eyes, freshly colored cheeks, and a pretty purse to the lips. She is standing on a slope of brown meadow under the foliage of two beech trees, one of which has a patch of light on its trunk, just to the right of the child's head.

Height, 30 inches; width, 25 inches.

SIR PETER LELY

1617–1680

56—CHILD AND DOG

In this very charming picture a little girl is represented with her left hand on the neck of a pointer. The figure, seen to the waist, is placed against a dark olive background, which is reduced to an oval by a framing of warm brown color. A lace cap fits closely to the head, leaving a row of yellow curls, which surround the forehead. The cheeks are rosy with health, and the blue eyes glance frankly to the right. A string of pearls encircles the neck. The child is dressed in a trim gown of French gray satin, with an embroidery of gold and blue upon the sleeve, and an apron-like arrangement of lace on the body.

Height, 30 *inches; width,* 25 *inches.*

FROM THE COLLECTION OF E. AITKEN, STANFIELD COLLEGE, TODMORDEN.

FRANÇOIS HUBERT DROUAIS

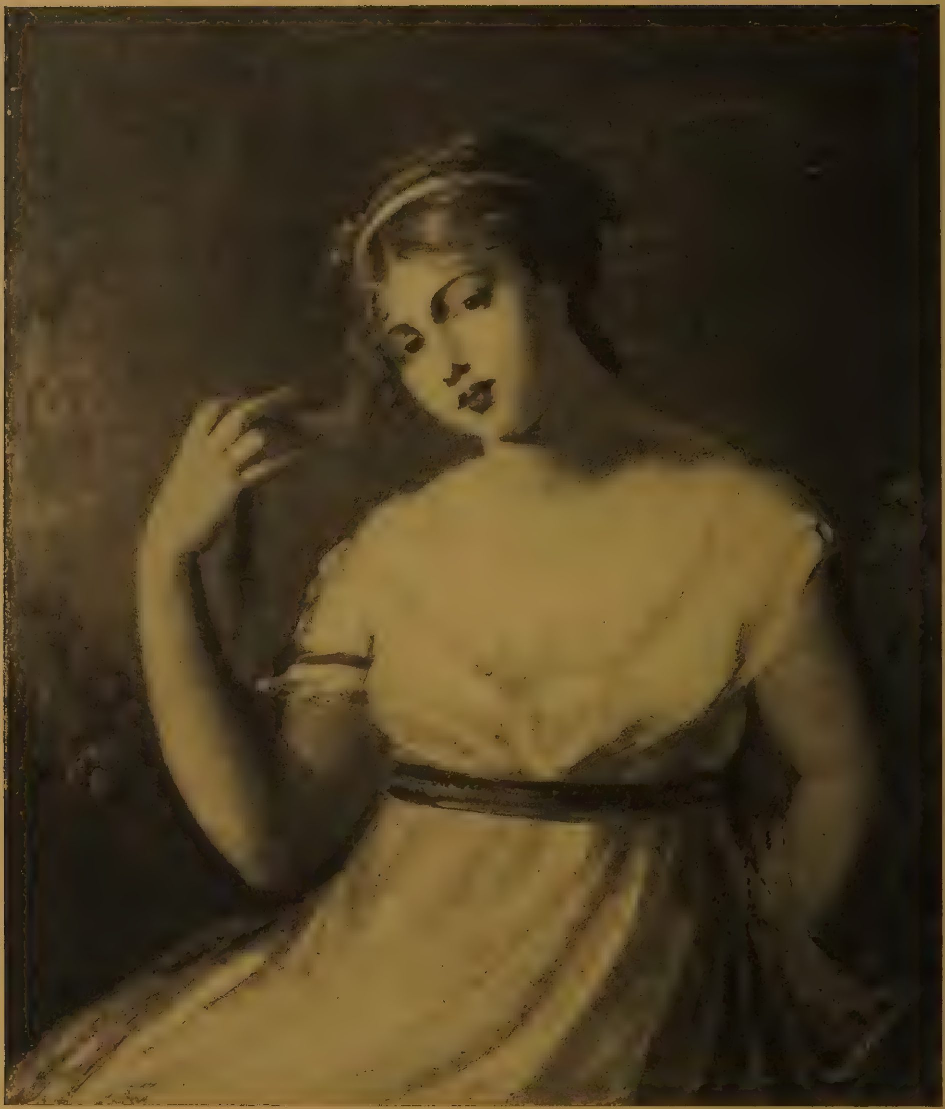
1727–1775

59—*PORTRAIT OF BUFFON*

The subject of this portrait is George Louis Leclerc Buffon (1707–1788), the celebrated naturalist and philosopher, whose "Natural History" and "Epochs of Nature" gave a new and important direction to the study of the natural sciences. He was a member of the French Academy, and received from the king the title of Comte de Buffon.

The massive globe-like head is covered with a tightly fitting white wig, coming to a point over the magnificent forehead and curled in a single roll over each ear. The gray eyes have an expression of quiet, earnest directness; the mouth is firm and kindly, the face full, with large under-chin. Round the throat is a neat turn-over collar of soft white material, from which the cravat-ends hang low down over a coat and waistcoat of pale ruby velvet. The figure is seen as far as the elbows, posed three-quarters to the left before a red curtain. Though painted in a somewhat precise manner, the portrait is handsome in composition and full of force and life.

Height, 30 inches; width, 25 inches.



MLLE. PHILIBERTE LEDOUX

60—*LADY IN A WHITE DRESS*

In an Empire gown of creamy white material a young lady sits sideways before a pale drabbish green background, turning her face towards the left shoulder, and poising on her right hand a tress of golden-red hair. Her left arm is held behind her, covered below the elbow with a gray, gauzy veil. A silk ribbon encircles her head, a band of gold her waist and a narrower band her sleeve, on which is clasped a gold-mounted jewel.

Height, 30 inches; width, 25 inches.

NICOLAS LARGILLIÈRE

1656–1746

61—PRINCESSE DE CONDÉ

The figure is shown half length, facing three-quarters to the left, seated in a chair, over the back of which hangs a crimson drapery. The blond hair, powdered and curled, and softly relieved against the dark olive background, is brushed back so as to leave the beautiful forehead exposed, except for a single curl. She holds a carnation to her breast, and a bunch of roses and jessamine upon her lap. Her grayish white gown is cut in a circle round her shoulders and neck, bordered by a flounce of Flanders lace that falls in a rivulet down the bodice, and also decorates the short full sleeves. The latter is gathered up by a dark blue jewel set in gold, a similar ornament decorating her breast, while smaller jewels appear at intervals in the lace below.

Height, 30 inches; width, 25 inches.

FREDERICK WATTS

62—*LANDSCAPE AND COTTAGE*

A river occupies the left of the foreground and reaches to the middle distance, where it bends to the right, passing at that point the left bank, on which cottages, with high-pitched drab roofs, appear among the trees. In the farthest distance are misty blue hills ; nearer, a village of red roofs and a white church tower; still nearer, cattle are feeding under some elms, whence the pasture widens towards the front, edged upon the right by a row of trees. It is terminated by an old stone wall with an irregular opening leading to the immediate foreground on the right, where a cottage stands, in front of which, upon the riverside, a boy is lying; another kneels behind him, and a child in white is also kneeling—all of them intently examining the contents of a fishing-net.

Height, 25 inches; length, 34 inches.

JAMES WARD, R.A.

1769–1859

63—HORSES—MORNING

In his earlier pictures Ward imitated the style of his brother-in-law Morland, and his pictures have frequently been sold as examples of the latter.

Filling the centre of the background is a drab-boarded, thatched stable, in the open door of which appears a carter at the head of a brown horse. Outside, across the picture, stands a white one, and harnessed to it is a light bay, the latter facing away from the front, towards a meadow on the right, where a cottage shows against the faint mass of a distant hill. Their cruppers are decorated with red and white fringe.

The heavily framed horses are drawn with finely generalized truth, and the picture has considerable charm of mellow color.

Height, 22 inches; length, 28 inches.

JAMES WARD, R.A.

1769–1859

64—HORSES—EVENING

At the end of the day's work in England the carter takes his horses to the farmyard pond. The latter is represented in the picture, extending across the foreground, and in it stand three horses. The centre of the group is a white horse, at whose head is a brown one, while the back and quarters of a bay show in the rear. On the white horse sits an old man in yellow jacket and reddish-brown breeches. A gabled shed stands among the trees on the opposite side of the pond, and to the right is a mass of distant hills. The scene is pervaded with the warm glow of the evening light.

Height, 22 inches; length, 27 inches.

SIR WILLIAM BEECHEY, R.A.

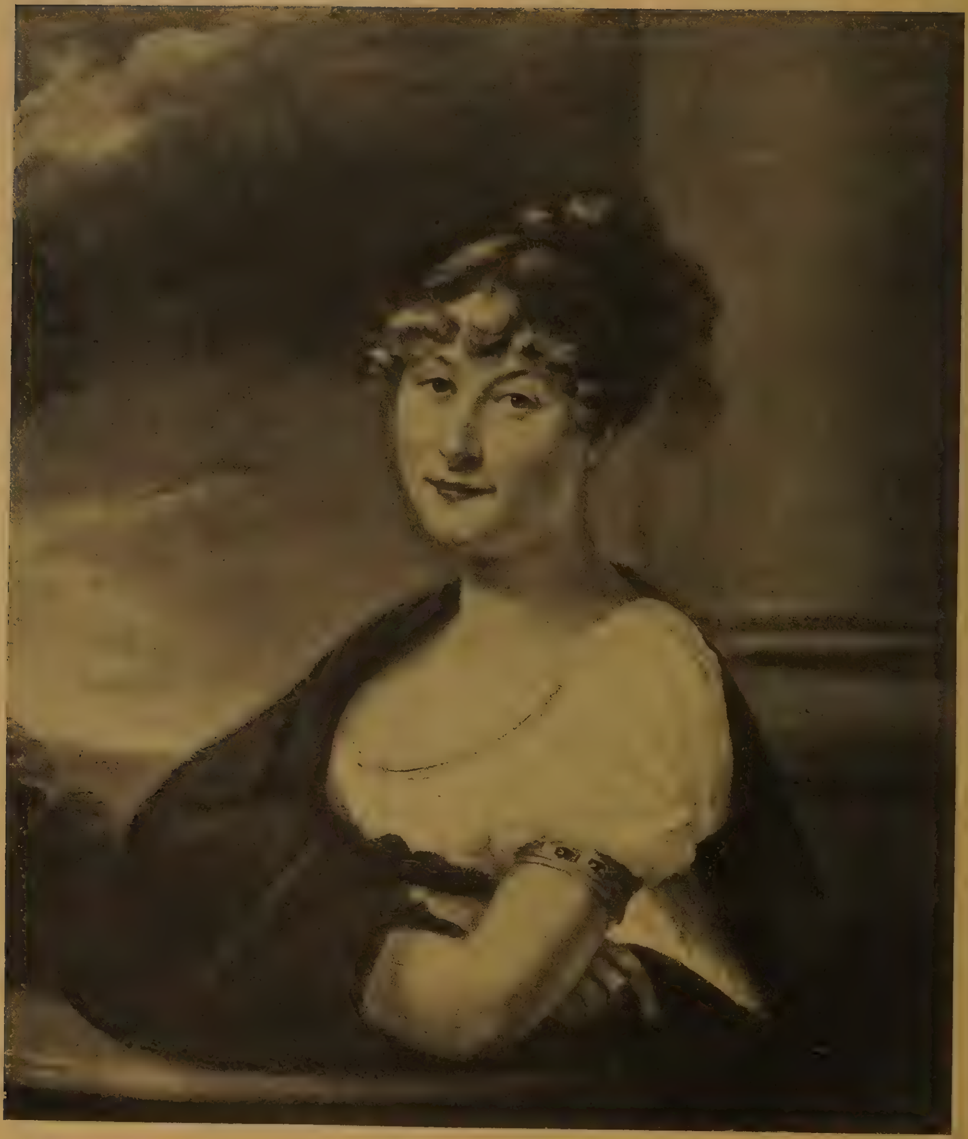
1753–1839

65—JAMES, EARL OF CARDIGAN

On the back of the canvas the following is lettered with a brush: "James, Earl of Cardigan, Constable and Governor of Windsor Castle, and Keeper of the Privy Purse to the King, etc., February, 1798."

The portrait represents a large and rather heavy-featured gentleman in a blue coat and white waistcoat, sitting in a red upholstered armchair, with his hands laid upon his knees, the left holding a snuffbox. The figure is seen as far as the waist, turned towards the right, while the head is somewhat inclined to the front, and the blue eyes look straight out of the picture. The gentleman wears a gray wig, slightly pointed over the forehead and bushy above the ears. The collar and cuffs of the coat are rose-colored and embroidered with gold lace, and frogs of gold lace are stitched under the buttons down the front and above the wrist of the sleeve.

Height, 36 inches; width, 28 inches.



SIR THOMAS LAWRENCE, P.R.A.

1769–1830

66—*PORTRAIT OF MISS MARIA SIDDONS*

The subject of this picture was the daughter of the celebrated actress. Dressed in white, she leans her folded arms upon a balustrade, a crimson drapery hanging in a loop from her left shoulder to her waist, so as to leave the right hand exposed. The bust is seen, nearly in profile, against a dark sky of drab tones, with a glint of indigo in the upper left corner and a touch of light over some trees on the horizon. Her head, piled with soft yellowish brown curls, some of which lie over her forehead, is held a little back towards a column in the background, as she turns to the spectator with a smile. The circular neck of her dress is trimmed with a gold edging, and the short sleeves terminate above the elbow in a bracelet studded with blue and red stones.

Height, 30 inches; width, 25 inches.

GILBERT STUART

1755–1828

67—PORTRAIT OF JOHN FOTHERGILL, M.D.

In the grave dignity of the whole composition, and in the masterly painting of the head and hands especially, this portrait is a superb example of Stuart's art. The subject, also, is one of peculiar interest. Of Quaker stock, born in Wensleydale, Yorkshire, and educated at Edinburgh, Dr. Fothergill became one of the most successful physicians in London. He had family connections with the American Colonists, and, when troubles began to arise between them and the mother country, made patriotic efforts to produce a better feeling, writing a pamphlet entitled "Considerations Relative to the North American Colonies" and associating himself closely with Franklin. The two became firm friends, and Franklin's words, on hearing of Fothergill's death, were, "I can hardly conceive that a better man ever existed."

The subject, seen to the knees and almost full face, is seated in an armchair covered with Spanish leather, the strong, placid head and the erect figure in its severe drab costume being outlined against a dark brown background. The gray wig is cut square across the forehead, lying trim and close to the head and curled at the side in a series of horizontal rolls. The eyebrows

are straight and delicate, with breadth of space between the blue eyes; the nose is long and pronouncedly aquiline, and the mouth wide, with mingled sweetness and decision. An open volume lies upon the knees, covering the left hand, while the right is laid against the leaves.

It is doubtful if Stuart ever painted anything finer than this portrait, masterly in technique, so sympathetic and discerning in its rendering of character.

Height, 36 inches; width, 28 inches.

FROM THE COLLECTION OF MRS. ANGUS.
THIS PICTURE IS MENTIONED IN BRYAN'S "DICTIONARY OF PAINTERS."

SIR GODFREY KNELLER

1646–1723

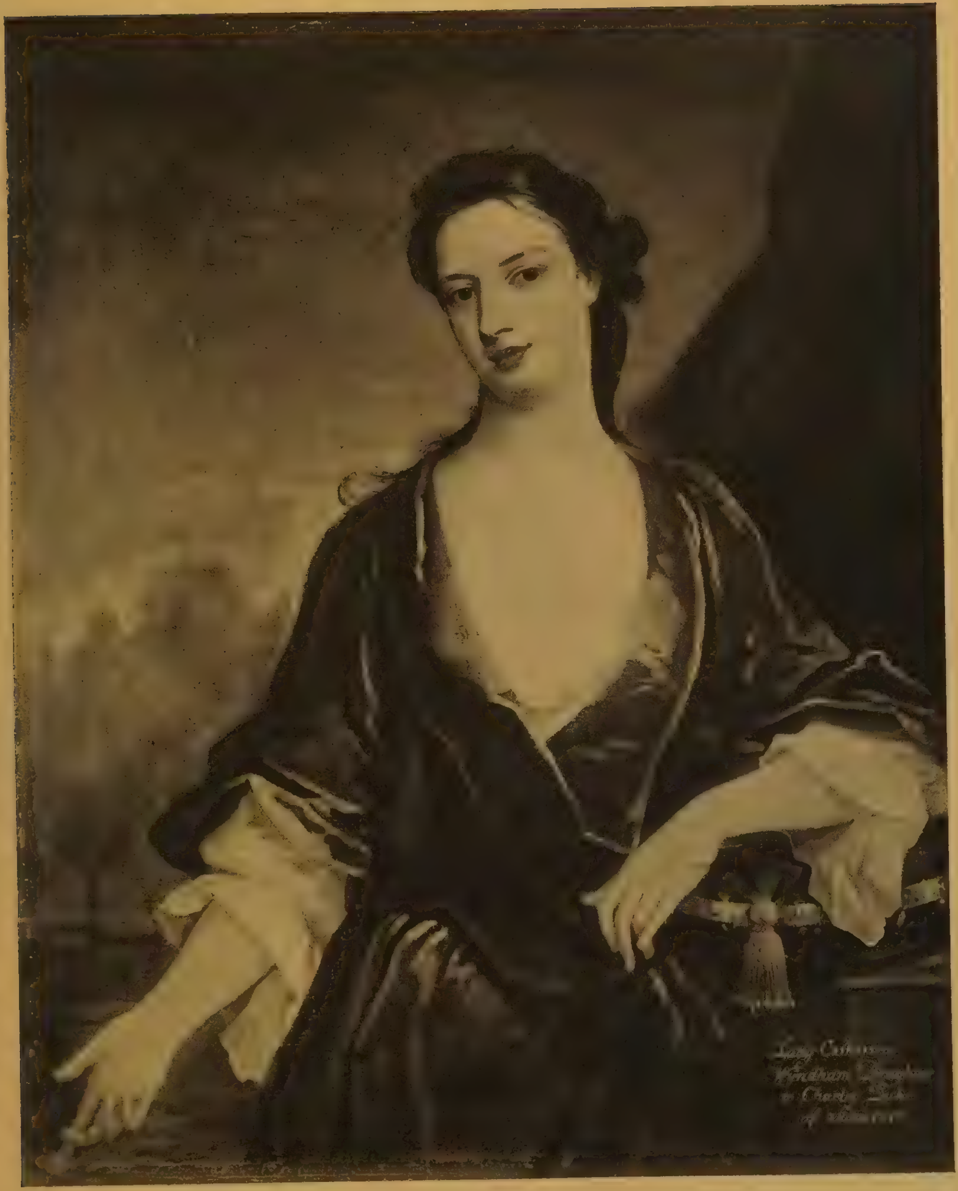
68—LADY CATHERINE WYNDHAM

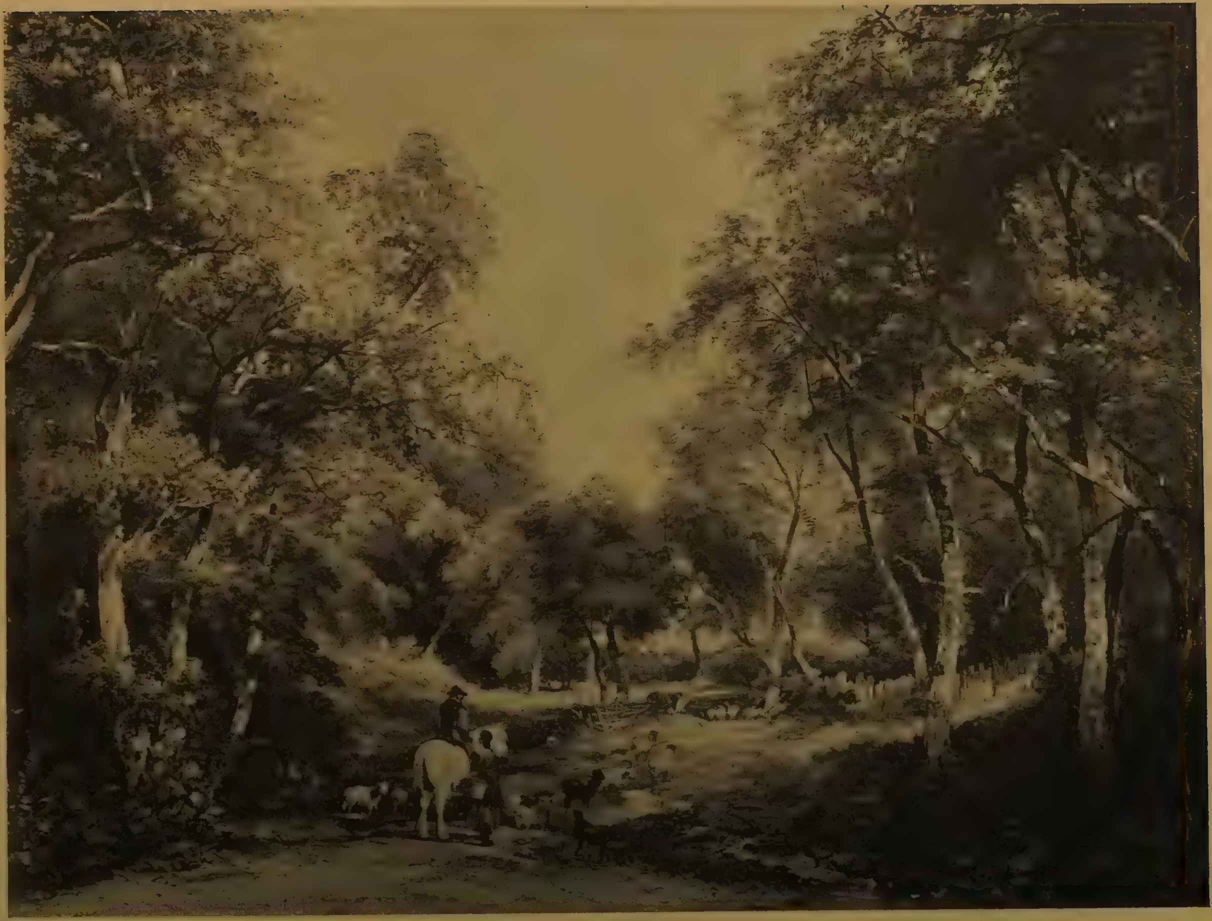
As an inscription written in the lower right-hand corner of the picture testifies, this lady was "daughter to Charles, Duke of Somerset," the sixth of his house, popularly known as the "Proud Duke of Somerset." She was the wife of Sir W. Wyndham, Bart.

In front of a dark curtain and the suggestion of a tree and of dull slaty sky the figure faces us in a robe of ruby velvet, the body of which is formed by two folds, overlapping at the waist and displaying in their angle a lawn chemise. The sleeves are loose, and caught up in pleats over a full undersleeve bordered with a flounce. The lady's left hand rests on a plum-colored cushion, decorated with a border and tassels of silver bullion, while her right arm is extended downwards with the hand spread out in a gesture of affected elegance. Her head inclines slightly towards her right shoulder, surmounted by dark hair which is brushed close and gathered into a knot behind the left ear and at the back of the neck. A soft wisp strays over the brow and another appears coquettishly on her right shoulder.

Height, 32 inches; width, 28 inches.

From the Collection of the Duke of Buckingham and Chandos, Stowe.


Lady Catherine
Wyndham Daughter
to Charles Duke
of Somerset



JAMES STARK

1794–1859

69—WINDSOR PARK

In the lane, through the park, a woman in a red dress looped up over a brown petticoat, with a basket on her arm, stands talking to a man who sits upon a white horse. A black dog, with white muzzle, stands to her right, and in front of the horse are clustered some sheep. Others have straggled ahead and are standing in a little pool of shallow water, while three are moving almost at the end of the lane, beneath an arch of two trees, which frame in a distant view of brown roofs. On each side of the roadway is a sloping bank, covered with grass and fern, and crowned with clusters of young beech trees. Three stems are prominent on the right, backed by a wooden fence, over the top of which is a thick growth of trees. The path is barred with alternate light and shadow.

Height, 28 inches; length, 36 inches.

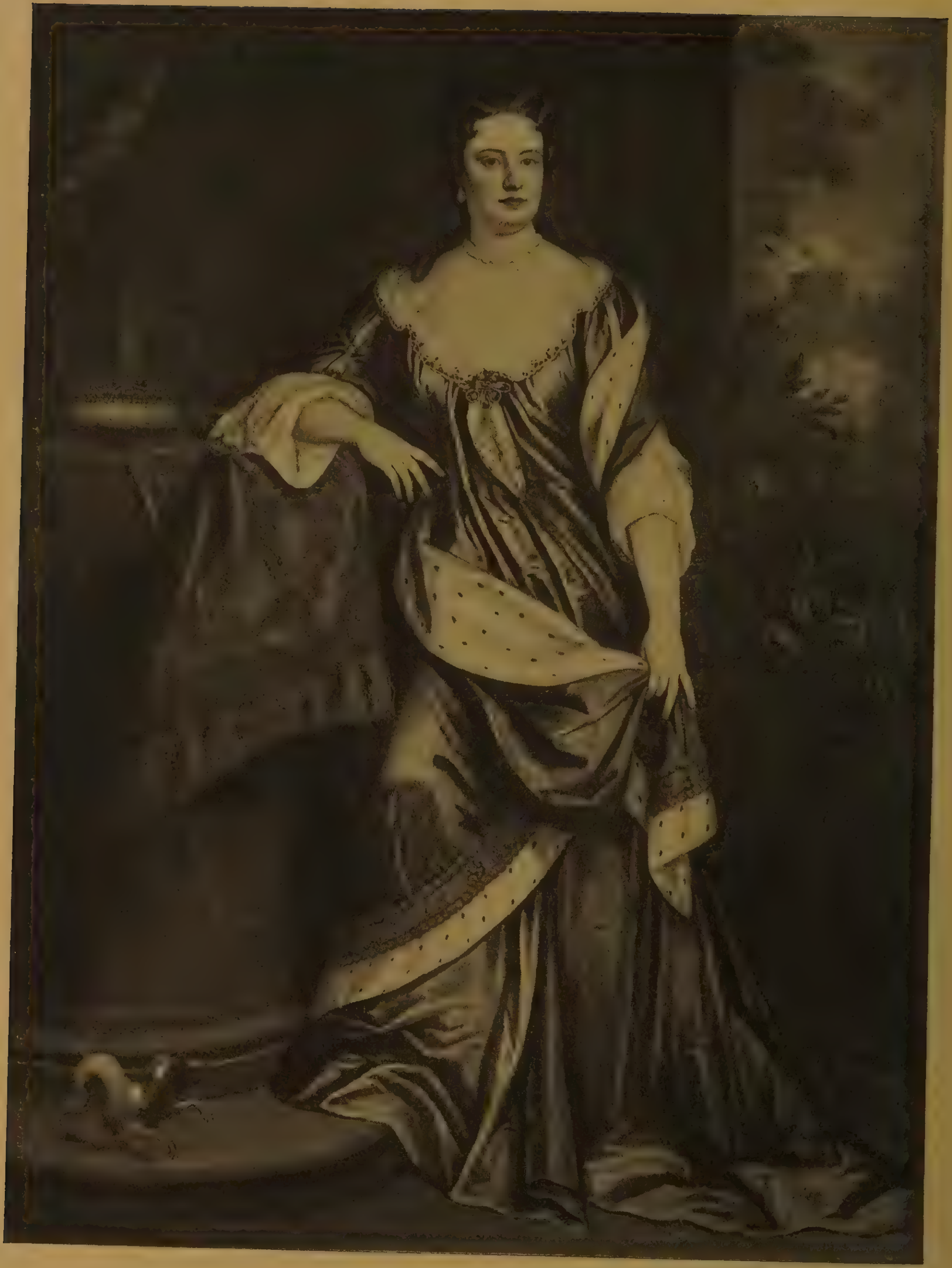
FRANCIS WHEATLEY, R.A.

1747–1801

70—*COTTAGE EXTERIOR*

A white cottage, with thatched roof projecting upon brackets over the casement, stands on the right of the picture; roses grow over it, and a mass of brown leafage overhangs the roof. In the doorway stands a woman with her baby, and by her side is a child blowing a trumpet. To the left of them a girl is hanging clothes upon a line. On the opposite side of the doorway a man stands watching a woman as she plies her flax-wheel. In the centre of the foreground a girl in crimson petticoat balances a basket on her head. Behind her, on the left of the picture, is a circular well-head, on which a rooster is perched.

Height, 50 inches; length, 68 inches.



SIR GODFREY KNELLER

1646–1723

71—PORTRAIT OF QUEEN ANNE

The queen is represented full length, standing with her right elbow on a truncated column that is covered with a mauve silk cloth, embroidered and fringed with gold. On it rests her crown. With her left hand she lifts her crimson cloak, so as to reveal its ermine lining. It is worn over a loose silk robe of lapis-lazuli blue, that masses itself in free folds upon the floor. The robe meets low down upon the bosom, its edges adorned, like the chemise, with Flanders lace, while the open sleeves are caught together with jewels over the white silk under-sleeve, which is looped up to the elbows. The face is crowned with clusters of black curls, a big one allowed to droop over each shoulder and a tight little twirl adorning each side of the forehead. Pearls depend from the ears and are strung round the neck, and a large brooch is fastened on the breast. A toy terrier is gambolling at the base of the column. The figure is seen against a mass of olive-brown masonry, with a bush of crimson roses on the right, beyond which, in the distance, is a view of Windsor Castle, framed in by trees.

The picture is chiefly the glorification of a superb costume, rendered, however, with an elegance and verve that represent the painter at his best.

Height, 77 inches; width, 57½ inches.

From the Collection of Lord Ranelagh.

JOHN SINGLETON COPLEY, R.A.

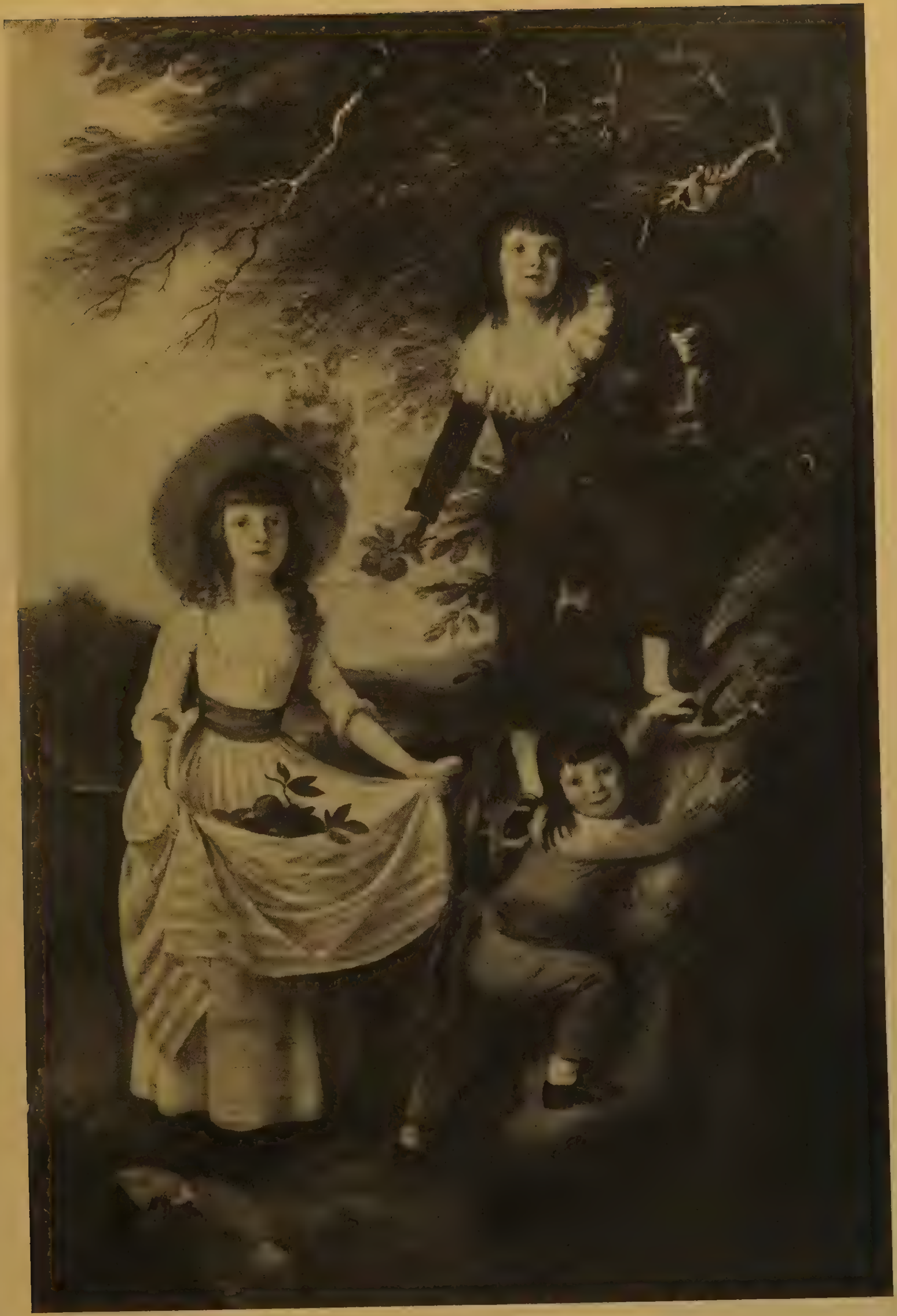
1737–1815

72—PORTRAIT OF THE PELHAM CHILDREN

The three children are grouped out of doors beside a steep bank, on which an apple tree grows among some bushes. On the left stands a little girl whose face and blond curls are framed in the large circular brim of a blue hat decorated with blue and white feathers. With both hands she holds up the skirt of her white dress so as to form a pocket, in which lie some apples. She wears a blue sash, while red slippers show below the long petticoat. To the right of her, the older of the two brothers, perched on the bank and holding to a bough, is handing down to her another apple. He is dressed in a dull crimson suit with a large white frill round the neck. The little boy is in act of climbing up the bank, turning his head at the moment to look to the front. His suit is of dull yellow, set off with a blue sash. On the left of the foreground a white hat with a band of blue ribbon lies upon the grass.

Height, 92 inches; width, 58 inches.

From the Collection of Mrs. Dayes.



WILLIAM COLLINS, R.A.

1788–1847

73—HARVEST SHOWERS

In this landscape, the largest that Collins ever painted, the horizon is piled with whitish cumulus, and the gray expanse above is streaked with shreds of distant rain-mist from a sooty overhanging cloud. The light falls variously over the landscape, which is intersected by a little river. In the foreground the water and the right bank are in deep shadow, and the cool green meadows, which stretch away to a great distance, are barred with pale yellow, while the opposite shore is bathed in warmth. On a log by the riverside a man in his shirt sleeves sits, baiting a hook, and behind him a woman and a boy, carrying sheaves, are approaching under the branches of a brownish-green tree on their way from gleaning in a golden wheat-field, where the harvest is being gathered up. The field is bounded by a horizontal strip of trees, among which a spire and red and white cottages appear. Beyond them the ground rises to a point and slopes gradually to the left, and in the farthest distance lies a range of hills.

Signed near the stile, on the left, W. COLLINS.

Height, 40 *inches; length,* 64 *inches.*

FROM THE COLLECTION OF MR. ISAAC M. CURRIE.

JOHANN ZOFFANY, R.A.

1733–1810

74—PORTRAIT OF MOZART THE ELDER

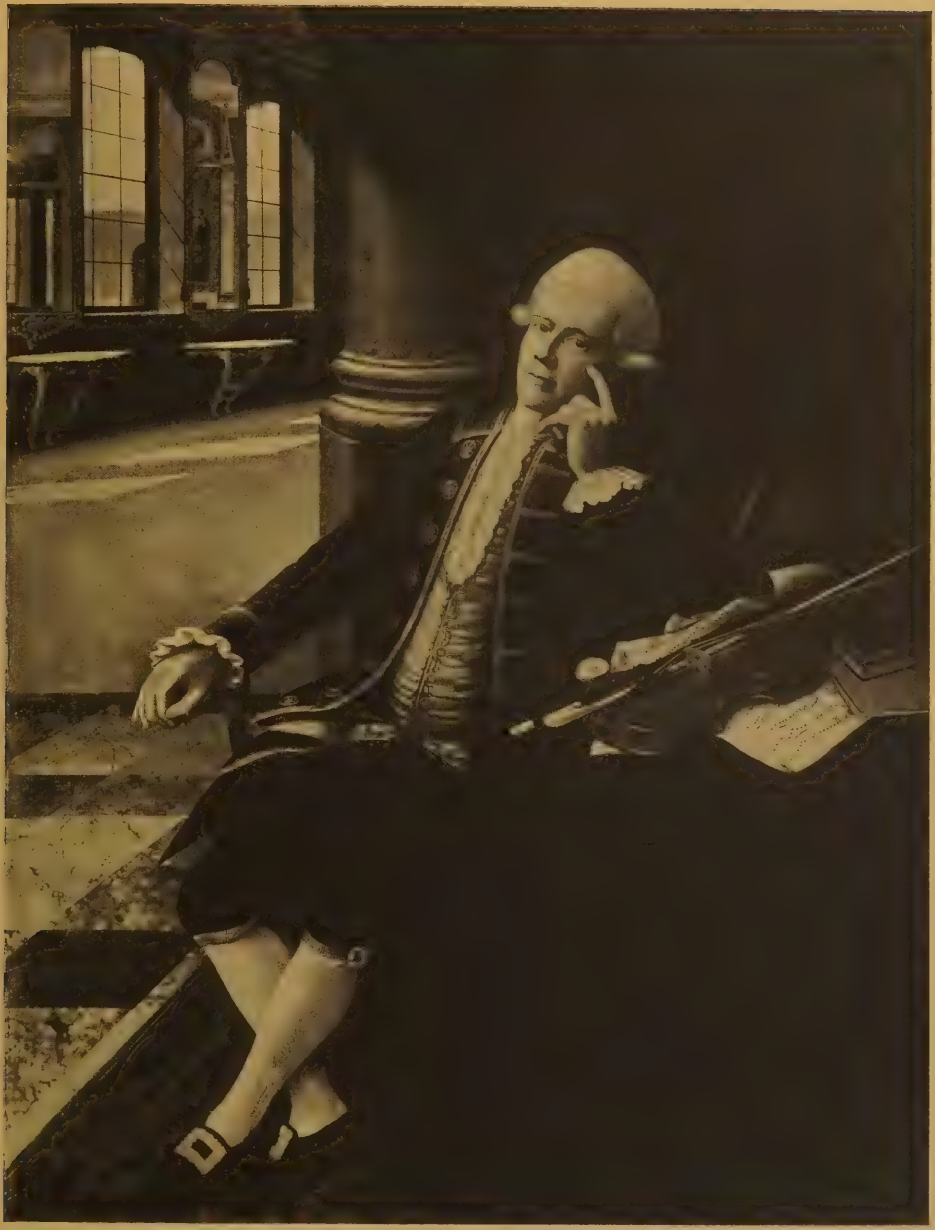
Leopold Mozart, the subject of this portrait, father of the great composer, and himself a violin-teacher, visited England in 1764, when the boy genius was eight years old, and remained until late in 1766. By this time Zoffany, who had arrived in 1758, was in great repute as a portrait painter.

Seated in an alcove, from which stretches back a long *salon* of the old Kew Palace, the gentleman is seen full length, the left elbow resting on a table and the fingers held against the cheek. He wears a gray wig, smooth upon the top and rolled over the ears; a coat of dark blue velvet, the edges bordered and cross-strapped with gold braid; a stiff collar, and lace cravat hanging half way down the blue satin waistcoat; black velvet breeches and white silk stockings, and black velvet shoes with silver buckles. Among the various objects on the table is a beautifully painted violin.

The figure is uniformly lighted with cool, clear light, but through the high windows of the *salon,* sunshine strikes in patches on the floor. Between the windows are console tables, with tall mirrors above them, which reflect the pictures upon the opposite wall, and in one case a window with a garden beyond.

Height, 64½ inches; width, 50 inches.

From the Collection of General Mainwaring, The Old Palace, Richmond, Surrey.



SECOND NIGHT'S SALE

FRIDAY, FEBRUARY 27th

PROMPTLY AT 8.30 O'CLOCK

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

RALPH ALBERT BLAKELOCK

Contemporary

75—*SMALL LANDSCAPE*

On the left of the foreground are two slender trees, leaning towards the centre, while on the right rises a small mound crowned with a thicket of trees and bushes. Farther back lies a pool of water enclosed within irregular banks, and beyond it stretches a flat vista sprinkled with trees. The sky is gray, with flusters of creamy-white clouds.

Signed at the right, R. A. BLAKELOCK.

Height, 6¾ *inches; length,* 10 *inches.*

WILLIAM GEDNEY BUNCE

Contemporary

76—ENTRANCE TO THE GRAND CANAL—SUNSET

Water Color

Seen across a long stretch of water that reflects the orange and primrose hues of the setting sun, two campaniles stand up like sentinels, one on each side of the entrance to the canal. They are flanked by towers, roofs and domes; San Marco and Santa Maria della Saluta showing faintly in pale purple shadow against the horizon. A white sail is just visible in the entrance, and to the right a rosy-colored one. The upper sky, gradually paling towards the zenith, is lightly streaked with rosy wisps of vapor. It is a charming little specimen of Mr. Bunce's very individual style.

Signed at the left, WM. GEDNEY BUNCE, VENICE.

Height, 13½ inches; width, 9½ inches.

WILLIAM KEITH

Contemporary

77—*LANDSCAPE WITH POOL AND CATTLE*

On the right of the foreground is a slip of dark olive, grassy bank, beyond which a pool stretches to a handsome clump of trees. A meadow on the left, raised above the level of the water, extends to another group of trees, near which four cows are feeding. The horizon is misty, the whitish sky above being dappled with tufts of claret-colored cloud. Very sketchily and boldly executed, the little picture is exceedingly impressive.

Signed at the left, W. Keith.

Height, 10¾ *inches; length,* 21¾ *inches.*

RALPH ALBERT BLAKELOCK

Contemporary

78—*AUTUMN LANDSCAPE*

On the right a noble hickory rears up its tall, straight trunk, topped with a fine bunch of foliage. Its bark is beginning to peel off in lateral strips, as also is that of two smaller stems which lie across the grass and fern in the foreground. A little farther back, on the left of the glade, rises a knoll surmounted by two trees, whose slender trunks show against a bush of yellow leaves, opposite to which the sprinkled foliage of a young maple has turned to crimson. At this point the ground descends abruptly, and one sees, low down and extending to a great distance, a level plain, spotted with a sheet of water, and bounded on the horizon by a gray, smoothly rounded hill. Above it the sky is pale and hazy, but mounts by degrees to the delicate blue of a thrush's egg.

Full of the mellow quiet of an autumn afternoon, the picture in its color scheme, as bold as it is sensitive, represents a particularly beautiful example of this artist.

Signed at the left, R. A. Blakelock.

Height, 20 *inches; width,* 16 *inches.*

JOHN CROME (OLD CROME)

1769–1821

79—*VIEW NEAR NORTH ELMHAM*

A beech trunk lies in the foreground, and from it extends a stretch of grass, along which a woman in red skirt, followed by three children, is approaching a cottage. The latter, covered with white plaster, luminous in the warm evening glow, has a high-pitched roof, and a tall chimney built up from the ground. There is a cluster of foliage near it on the right, and on the opposite side appears a distant view of sunlit meadow, bordered with trees. The approach to this is narrowed by a bank on the left of the picture, which is crowned with trees. In its sweetness of color, richness of tone and truth, the picture worthily represents this genuine student of the simple countryside.

Height, 12 *inches; length,* 17 *inches.*

RICHARD WILSON, R.A.

1714–1782

80—*TIVOLI LANDSCAPE*

This smaller picture represents, from a somewhat different point of sight, the same subject as in the larger landscape of the Warren Collection, recently dispersed. In the foreground is the same low wall surmounted by a wayside shrine. Beyond it on the left rises the steep declivity crowned with buildings, among which appears the temple of Vesta, near two poplars. At the right of the foreground is a sloping bank, on which the light strikes, smiting with particular brilliancy the white shirt of a man who stands by a reclining figure. Behind them rise a rock-pine and three small trees. In the middle of the picture a level plain extends to a distant horizon under a grayish blue sky swept with white-rimmed clouds.

The little canvas has the dignity of composition and sweet placidness of feeling that characterize the artist's more important works.

Height, 14½ inches; length, 17½ inches.

BENJAMIN WEST, P.R.A.

1738–1820

81—*AGRIPPINA*

Water Color

The subject represented is the procession of Agrippina with her children and ladies through the Roman camp, where the soldiers were in a state of mutiny.

Agrippina, with a baby in her arms and a child clinging to the skirt of her robe, is represented in the centre, while behind her stand two maidens with linked arms, one of whom holds her hand over her face. A soldier kneels at her feet, and another, to his right, leans upon his shield, bowing his helmeted head over his arm. On the left is a separate group, soldiers raising up their hands to heaven, a man straining forward with bent body, his head to his hand, and two figures kneeling, with their eyes fixed upon the central figure.

The sketch is executed with a pen, and washed in with tones of sepia, pale rose and blue.

Signed at the left, B. WEST, 1785.

Height, 16 *inches; length,* 24 *inches.*

JOSEPH MALLORD WILLIAM TURNER, R.A.

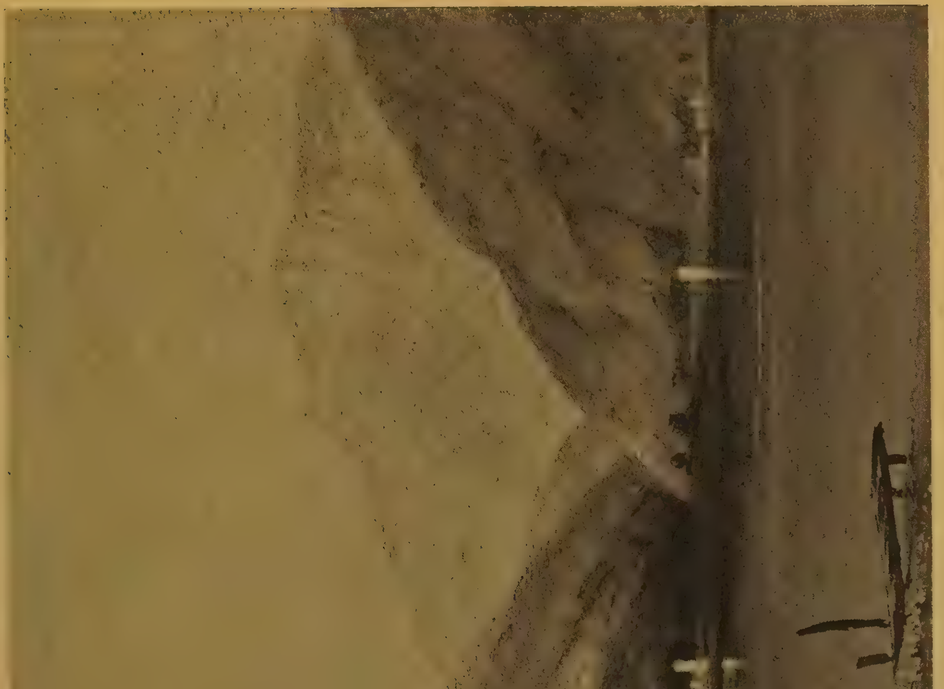
1775–1851

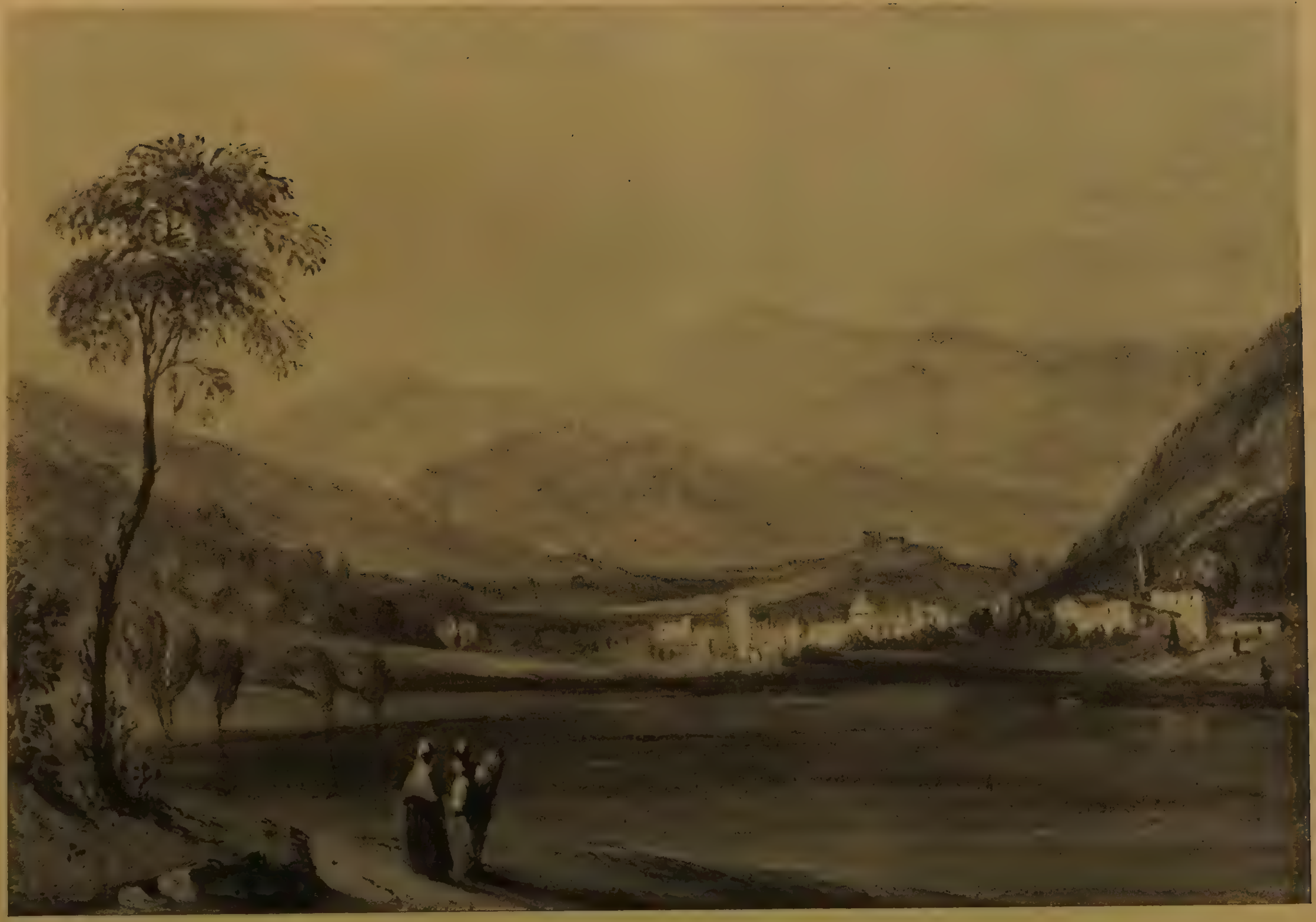
82—LAGO DI MAGGIORE, LOCARNO

Water Color

Save for a little loop of land on the left of the front, where three tiny figures stand, the gray water stretches clear across the picture, extending back to a horizontal shore line. Here, to the left of the centre, are two white buildings near together, and to the right a single one; all three reflected in the lake. Behind them succeeding ranges of hills slope down from right and left, stopping abruptly in a gorge which winds back through the centre. Beyond this rises a broad, high mountain. Quite indescribable is the delicate transparency of this little picture, so minutely refined, and yet so spacious in suggestion and grand in feeling.

Height, 5 inches; length, 7 inches.





JOSEPH MALLORD WILLIAM TURNER, R.A.

1775–1851

83—*LAGO DI MAGGIORE, PALLANZA*

Water Color

In this exquisite little picture two figures are traversing the road on the left of the foreground, where a single ash raises its tall stem and spreads its tawny foliage against the sky. The road skirts the lake, which stretches back in a broad sheet of dull blue water, bordered on both sides by gently rising mountains. At the end of the lake the little town occupies the level shore. Immediately behind it is a wooded eminence with a building on the summit, and beyond it show successive ranges of pale gray and blue mountains. Most pure and delicate in color, mingling precision and broad simplicity, the picture has a charm of craftsmanship and suggestion of space and distance that are extraordinary.

Height, 5 inches; length, 7 inches.

RAPHAEL

(RAFFAELLO SANZIO)

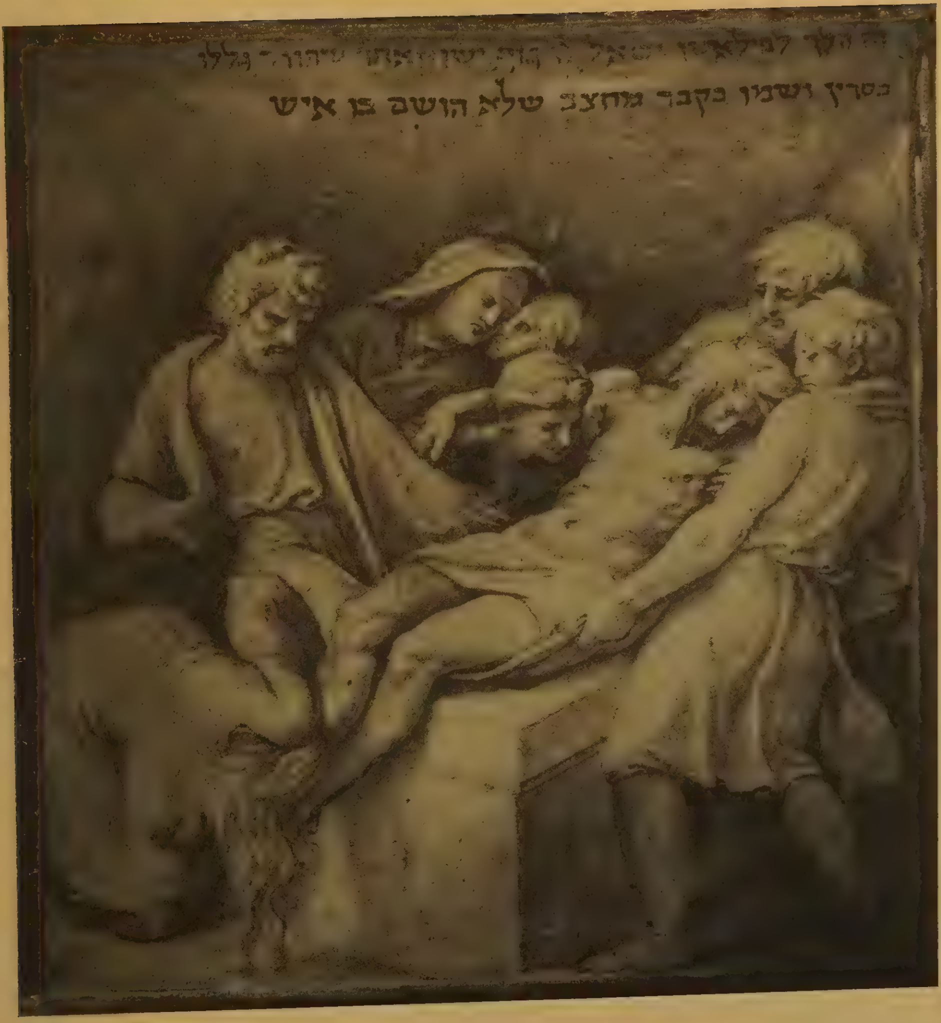
1483–1520

84—ORIGINAL STUDY FOR RAPHAEL'S FAMOUS PAINTING, "THE ENTOMBMENT"

This gem of rare value, executed in sepia, on vellum, is the original study for Raphael's picture of "The Entombment" in the Borghese Palace.

On the background of rock is inscribed, in Hebrew characters, the text from the Gospel commencing, "He went to Pilate, and begged the body of Jesus." Joseph of Arimathæa is seen at the head of the hewn tomb, with his hands under the Saviour's armpits, as the disciples Peter and John lower the body by means of a white linen cloth. In the foreground the Magdalen kneels to kiss the feet, her hair streaming on the ground. Beyond the figure of Peter, on the left, a woman stoops beneath the Christ's arm, which she has passed over her shoulders, holding His hand in hers. Behind her, another woman sustains the drooping form of the Virgin.

Notwithstanding the smallness of the figures and the freedom of the brushwork, the character of each person, his or her share in the incident, and separate kind of emotion are rendered with a completeness and a degree of reverential tenderness


הו הלך לפילאטו ישאל לו גוף ישו ואותו שהורו גללו
בסדין ושמו בקבר מחצב שלא הושם בו איש

indescribable. In the grandeur of suggestion, also, the diminutive scale is forgotten.

Height, 6 inches; width, 5½ inches.

With the engraving.

Engraved by Volpate.

Formerly in the Collection of Sir Thomas Lawrence.

Exhibited at the Yorkshire Fine Art Exhibition, York, 1866, by J. Mason, of York.

From the Collection of Mr. T. Brown, Headingly, Yorkshire.

JOHN RUSKIN

1819–1900

85—PORTRAIT OF MRS. KEEVIL DAVIES

Water Color

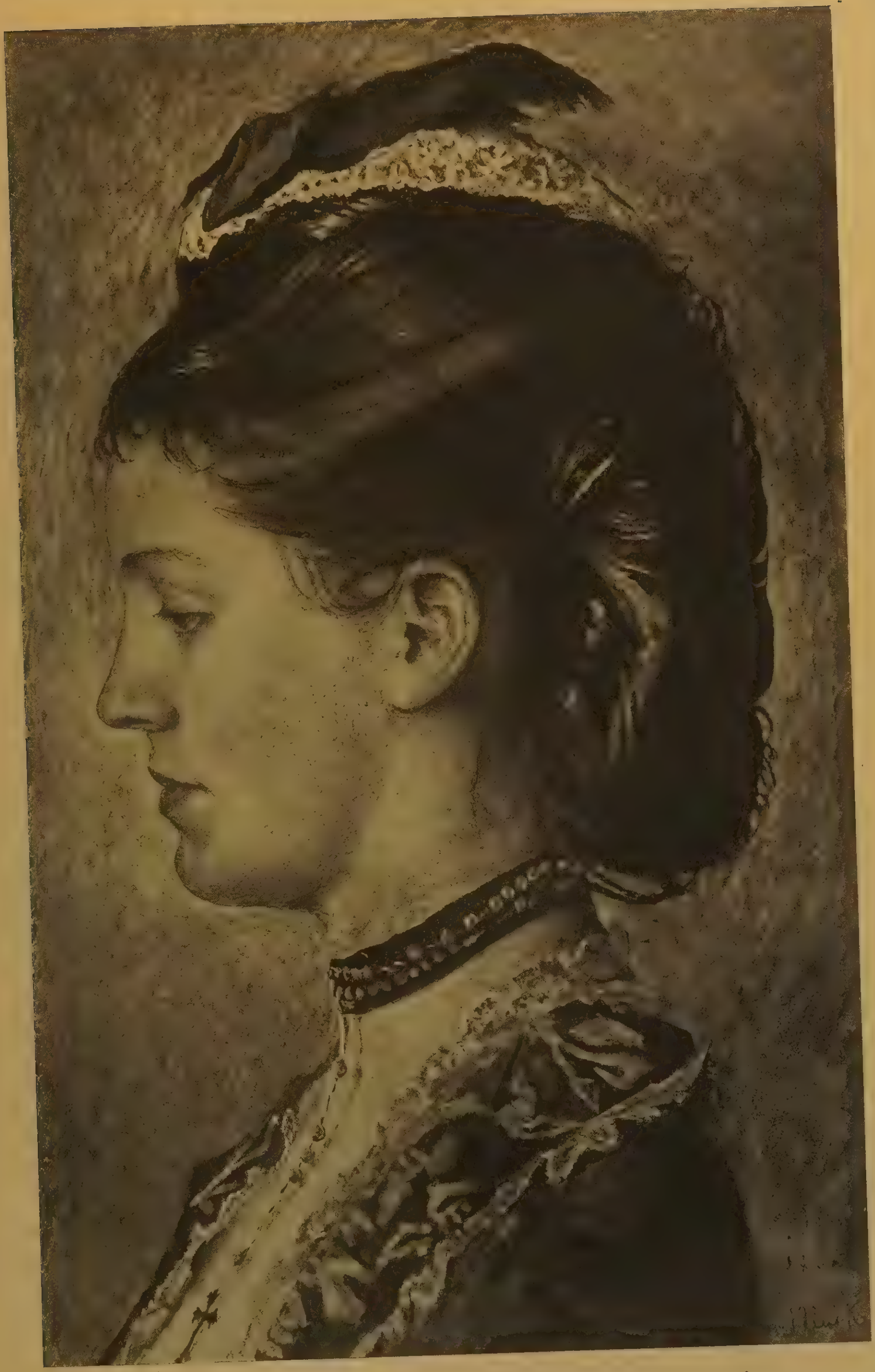
Mrs. Keevil Davies was an intimate friend of Ruskin's, who had known her since she was twelve years old. The portrait was painted about 1873, at Brantwood, Coniston Lake.

The lady's face is represented in profile against a pale blue background stippled with white. The dark hair, except for a few little wisps over the forehead, is drawn up into a roll at the top, garnished with a black bow set on lace, and hangs at the back of the head in an ample chignon. On the black velvet round her neck are two rows of turquoise; and from a chain threaded with turquoise a cross is suspended on her bosom. The bodice is of a deeper blue, cut to a V in front, with edgings of lace. The prevalence of blue in this picture recalls the fact that, in his lectures at Oxford about the time in which this picture was executed, Ruskin would habitually wear a bright blue necktie, which was in lively contrast to the rusty green of his cap and gown.

Signed three times at the right.

Height, 19½ inches; width, 12½ inches.

Formerly the property of Mrs. Keevil Davies.



SEBASTIANO RICCI

1662–1734

86—*THE MAGDALEN WASHING THE FEET OF CHRIST*

Study

The subject represented is the incident of the feast given by Simon the Pharisee when the Magdalen washed the feet of Christ with her tears.

The table is set under a portico, across the ceiling of which a dull purple velarium is hanging, and beyond this immediate foreground appear various structures of classical design. The Christ, seated at the head of the table on the left, has raised one hand in admonition, and with the other is pointing to the Magdalen, who kneels across the front. His head, surrounded by a luminous aura, is turned towards His companion at the feast. One of these has a goblet raised in his left hand, and a napkin held fastidiously in the other, while an older man at the Christ's side pauses in his eating, holding a fork in the air as he sternly and intently listens to the words of the Man who undertakes to forgive sins. At the right end of the table a youth leans forward, as if about to offer a napkin to the Magdalen.

Signed at the right, Riccius fecit, 1713.

Height, 19½ *inches; length,* 23½ *inches.*

From the Collection of Sir Henry G. P. Bedingfeld, Bart.

JOHN OPIE, R.A.

1761–1807

87—HEAD OF A GIRL

The head faces three-quarters to the left, surmounted by a high-crowned felt hat with broad, curling brim, while the bust is in profile. So much of the costume as is visible shows a white muslin stock, protruding in a bunch below the chin, and a drab-green redingote with large roll-over collar, and a band below the bosom. Soft wisps of hair lie over the forehead, and the face, with its rosy cheeks, has a pleasant, happy expression. The background is of light olive green, and the color scheme of the whole picture plays upon tones of green in union with the flesh tints and white cravat.

Height, 17½ inches; width, 14 inches.

From the Collection of the late Mr. A. W. Bennett.

PIAT JOSEPH SAUVAGE

1744–1818

88—INFANT BACCHANALS

Executed on a white ground, in imitation of bronze bas-relief, a style for which this artist was celebrated, is a procession of infant Bacchanals approaching a bust of Priapus, which surmounts a pedestal on the left. One of the nine holds up a thyrsus, which two are running forward to seize, while another on the right of them carries a garland. Behind him is a band of four engaged in a struggle, two of them having fallen to the ground. At the end of the procession marches one who holds a staff entwined with ivy and surmounted by a fir cone.

Height, 17 inches; length, 31 inches.

PIAT JOSEPH SAUVAGE

1744–1818

89—*INFANT BACCHANALS*

This is a companion picture to the preceding one, and continues the procession. Two figures move at its head, one carrying a bunch of grapes, the other a thyrsus. Two others follow, blowing upon curved trumpets. Succeeding them are two who bear aloft a cup, and behind them are three figures, dancing, with linked arms.

Height, 17 *inches; length,* 31 *inches.*

WILLIAM BLISS BAKER

1859–1889

90—*HIDING IN THE HAYCOCKS*

The yellow surface of the sunlit meadow, sprinkled with haycocks, is spotted with the dark green foliage of apple trees and their attendant shadows. Behind a haycock on the right of the foreground two youngsters are in hiding, while a third approaches in the centre, hesitatingly, and with hands extended. The real feeling of out-of-doors pervades the scene; the drawing throughout is excellent, and the picture is an interesting record of a painter whose already signal achievements were cut short by a too early death.

Signed at the right, WM. BLISS BAKER, 1881.

Height, 22 *inches; length,* 30 *inches.*

MENTIONED IN CHAMPLIN & PERKINS' "CYCLOPEDIA OF PAINTERS AND PAINTINGS."

GUSTAVE COURBET

1819–1878

91—COAST SCENE

Crusty brown rocks rise on the left of the foreground of sand. Here lie three boats in echelon by the water's edge, a net hanging over the side of the front one. The smooth sea, a sheet of turquoise blue, spotted by a single white sail, stretches back to a horizon streaked with red. Over it is a belt of small billowy clouds, and above these a reach of greenish gray, growing bluer towards the zenith. The sky is particularly good, and the color throughout the picture fine in quality.

Signed on right lower corner, G. COURBET.

Height, 19 *inches; length,* 28 *inches.*

WILLIAM HAVELL

1782–1857

92—*THE GARDEN OF THE HESPERIDES*

A spot of verdure is encircled by mountains which tower up abruptly on the right, in shadow, but at the back glow softly, buff and mauve, in the sunshine. Down a zigzag cleft in the face of them a torrent leaps ; its water, when it has gained the level, flowing through a lawn of sunlit grass sprinkled with trees, and broadening out at the left of the foreground into a pool that reflects the pure blue of the sky. On the farther bank is a group of four girls, one of them approaching the edge with a water jar on her head. In the foreground, on the left, an apple tree bends its branches, laden with fruit, to the ground; and near it, on a rock spread over with white draperies, sits a girl in white, offering an apple to a figure that bends forward with a lowered torch in hand. There are four attendants, one of whom carries a basket. The landscape is very sweetly imagined in pure, limpid coloring.

Height, 18 *inches; length,* 33 *inches.*

PHILIPPE J. DE LOUTHERBOURG, R.A.

1740–1812

93—LANDSCAPE WITH CATTLE AND RUINS

In front is a stretch of shallow water, to the left of which a youth in red coat is stepping over a narrow board causeway, at the same time steadying the seat of a girl who is riding a white horse through the water. On the opposite bank lie gray boulders of rock, excellently painted, and near them is a group of animals. A white cow turns her head back towards a donkey, and three sheep and another cow have just emerged from the water. A little farther back a red cow is starting to trot up the road, which mounts between two rocky banks covered with bushes and spanned by an arch. The latter leads to a pile of buildings on the left, with red roofs and a bell-turret. Beyond the edge of the rocks on the right appears a perspective of plain, extending to a pale blue horizon.

The picture, an example of the conventionally conceived landscape, has considerable charm of composition and color, and offers some passages of accomplished painting.

Height, 23½ inches; length, 31 inches.

CORNELIS JANSSENS VAN CEULEN

About 1590—Between 1662 and 1664

94—*PORTRAIT OF THE QUEEN OF BOHEMIA*

The subject of this portrait is the Princess Elizabeth, daughter of James I. of England. Her children were the two princes Rupert and Maurice, and Sophia who married the Elector of Hanover and became the mother of George I. She is commonly known by the title of Queen of Bohemia (1596–1662).

The figure is shown to a little below the waist, slightly inclined towards the left. A black cap, with high round crown and flapping brim that widens at the back and hangs in a deep valance, surmounts the brown hair, which is frizzed and puffed over the ears. The face is delicately modelled in pale, ivory-like tones, faintly rose upon the cheeks; and the eyes, which glance straight out of the picture, are brown and limpid. Over the tight-fitting black silk dress is a stiff white tippet, fitting close to the neck in a band of black silk, cross-laced with black over the breast, and spreading across the shoulders. The portrait is exquisitely refined in tone and in expression.

Height, 30 inches; width, 25 inches.

Signed at the left, near centre, CORNELIS JANSSENS VAN CEULEN.

GEORGE VINCENT

1796–About 1831

95—*LANDSCAPE AND TWO COWS*

Two cows are standing, near the front, in a road which curves back between hedges and trees to a brick cottage with steep roof. Half way back a man and boy stand talking to a woman who sits on the left of the road under a group of beech trees yellowed by autumn. The bank on which they grow slopes gently down to flat meadow-land, with water showing in the foreground, a row of willow trees in the middle distance and, beyond them, a level vista reaching to the horizon.

Height, 24 inches; length, 30 inches.

ADRIEN CARPENTIERS

Died about 1778, at an advanced age

96—*PORTRAIT OF A LADY*

With acceptable sentimentality, because she lends herself to a very decorative picture, the lady sits with her head inclined towards her left shoulder, the cheek touched by her fingers, while her elbow rests upon the arm of the chair. Her headdress is of soft white material, draped in turban fashion over her dark brown hair, threaded with pearls, and hanging down her neck. A cloak of delicate rose velvet, edged with ermine, droops from her shoulders, and the gown is worn very low upon the breast, the bodice being formed of dove-gray silk, folding across the figure and fastened with a large garnet brooch, from which depend two strings of pearls. The edge of the bodice is softened with a lawn frill, and loose sleeves of the same material reach to the elbows. This exceedingly dainty color scheme is contrasted with a background of golden brown.

Signed at the right, A. CARPENTIERS, P. 1762.

Height, 30 inches; width, 25 inches.

JOHN CROME (OLD CROME)

1768–1821

97—LANDSCAPE WITH RUINED CHURCH

The landscape, rich in tone under the glow of the late afternoon sun, presents a familiar scene of rural beauty, distinguished, however, by the unusual feature of a ruined church. The latter is on the right of the middle distance, a background of golden-brown and green oaks softening the jagged outline of what is left of the tower: one side, and a fragment of the retaining wall and of the chancel end with its empty window. Close against this nestles a low, thatched cottage, by the side of which is a gate leading into a meadow, where another cottage shows among the trees. Three ducks are swimming in a pool at the right of the foreground, and from the centre stretches back a winding road. Presently it is crossed by a bar of yellow sunlight, and here a woman walks beside a pack-donkey, making her way towards a farmhouse with tall red chimney that lies in the distance, framed in with trees. The sky above the horizon is slaty-hued, with rooks winging their way home across it, and higher up passes to gray, which grows to warm cream as it verges on the pale blue of the zenith.

The picture, so true to nature, pure in color and of luxurious tonality, executed with a mingling of breadth and finish, is a particularly pleasing example of the Norwich artist.

Signed at the left, J. Crome.

Height, 30 *inches; width,* 25 *inches.*

GUSTAVE PAUL DORÉ

1833–1883

98—ROCKY GLEN

A precipitous wall of rocks fills the background, except for a little patch of light high up on the right. The gray boulders are green with moss and lichen, and embrowned with dry fern, and below them a path slopes steeply up towards the right. At the foot of the ascent a figure in scarlet appears in front of four slim birch trees, leaning forward, as if watching for the arrival of some one. On the opposite side of the foreground a stream purls along its stony bed, and on the bank above it springs a single large beech trunk.

Signed at the right, G. Doré.

Height, 33 *inches; width,* 25½ *inches.*

SIR HENRY RAEBURN, R.A.

1756–1823

99—*JAMES INNES-KER, AFTERWARDS FIFTH EARL OF ROXBURGH*

On the death of the fourth Earl of Roxburgh, in 1805, without surviving issue, James Innes-Ker laid claim to the earldom, on the strength of his great-grandfather's marriage to the granddaughter by a second marriage of the first Earl of Roxburgh. In 1812 the House of Lords granted him the title.

The body is shown full front, nearly to the waist, clad in a double-breasted black coat, buttoned up to the white cravat, that is tied in a little bow. The strong head, painted with unusual breadth and certainty, is covered with short gray hair; gray eyebrows surmount the deep-set eyes, and the face is firmly moulded and fresh in color. The figure is seated in a red-backed chair against a dark olive background. The portrait represents a fine example of Raeburn's art, forcibly direct in characterization and virile in execution.

Height, 30 inches; width, 25 inches.

SIR HENRY RAEBURN, R.A.

1756–1823

100—PORTRAIT OF MRS. INNES

From under the frill of a close white cap a few brown ringlets show around the forehead. The cap is fastened under the chin with a band of lace, framing a sturdy face which has heavy-lidded blue eyes, a long nose with fine nostrils, and a firm mouth. A red shawl hangs over the sleeves of the tightly fitting black bodice. The figure is sitting three-quarters to the right, the head inclined to the front and the eyes gazing full from the canvas.

Height, 30 inches; width, 25 inches.

PIETER DE HOOGHE

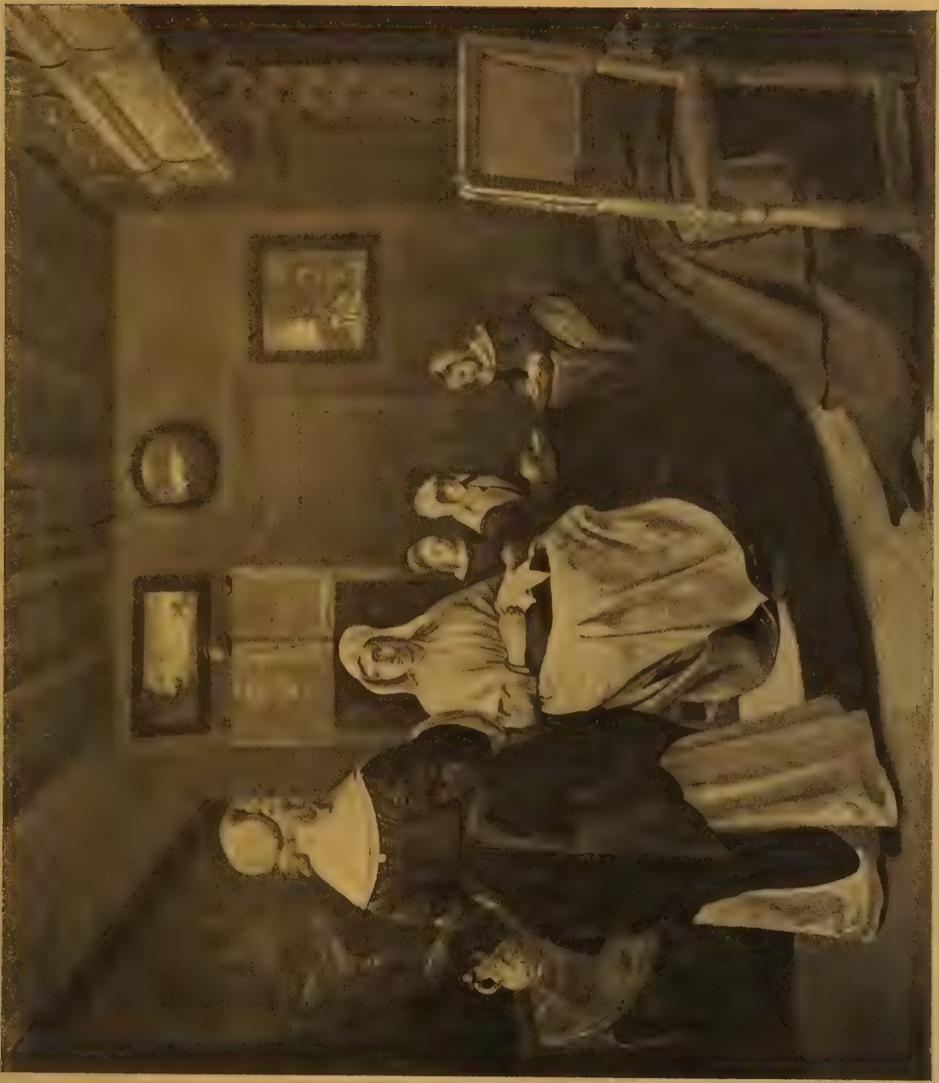
1632–1681

101—INTERIOR

The ceiling and its cross beams, and the walls decorated with three landscapes in black frames, have a prevailing tone of olive drab; the deepest shadow lying in the large chimney corner on the right, which is surmounted by a high shelf with a row of pewter plates. Near the foreground, beside a table covered with a scarlet cloth, on which rests a blue and gray jug with pewter lid, stands a lady with her back to us. A round cap of pale rose silk is set at the back of her blond-gray ringlets; a broad white bertha, edged with lace, covers her shoulders, and her black silk gown is looped up in panniers over an old-gold underskirt. The bertha catches the highest light, which also illuminates the white cap and apron of a lady who sits in the centre of the picture, looking up from her needlework, which lies on a black cushion on her lap, to talk to the visitor. In the background, to the right, two little girls sit facing each other, also engaged in needlework, while a third stands behind, watching them. In the foreground, to the right, is a leather-backed chair, over the seat of which hangs an olive-green cloak.

Height, 24½ inches; length, 28 inches.

From the Collection of Lord Northwick.



CANALETTO (ANTONIO CANALE)

1697–1768

102—*VIEW ON THE GRAND CANAL, VENICE*

Buildings with gray-green walls and reddish roofs stand on both sides of the picture; the water stretching between in a narrowing vista, bounded in the distance, where the canal makes a turn, by a horizontal line of houses and towers, softly outlined against the greenish-blue sky. The scene is alive with shipping and gondolas. One of the latter, propelled by two gondoliers, is crossing in front of the picture, and a little back of it lies a small vessel from which a man has just landed in a boat. He is mounting the steps which lead to the quay, upon the right, where figures are grouped beside a house that has two arched windows with open shutters, one above the other, a woman appearing on the balcony of the upper one. Beyond this shows a dome surmounted with a cupola, and somewhat farther on the quay projects in a little point on which stands a low building like a lighthouse. The picture is beautiful in color, with truthful rendering of the aërial perspective, and presents a characteristic example of Canaletto's skill in architectural portraiture.

Height, 21 inches; length, 31 inches.

From the Collection of Miss Kincaird.

SIR THOMAS LAWRENCE, P.R.A.

1769–1830

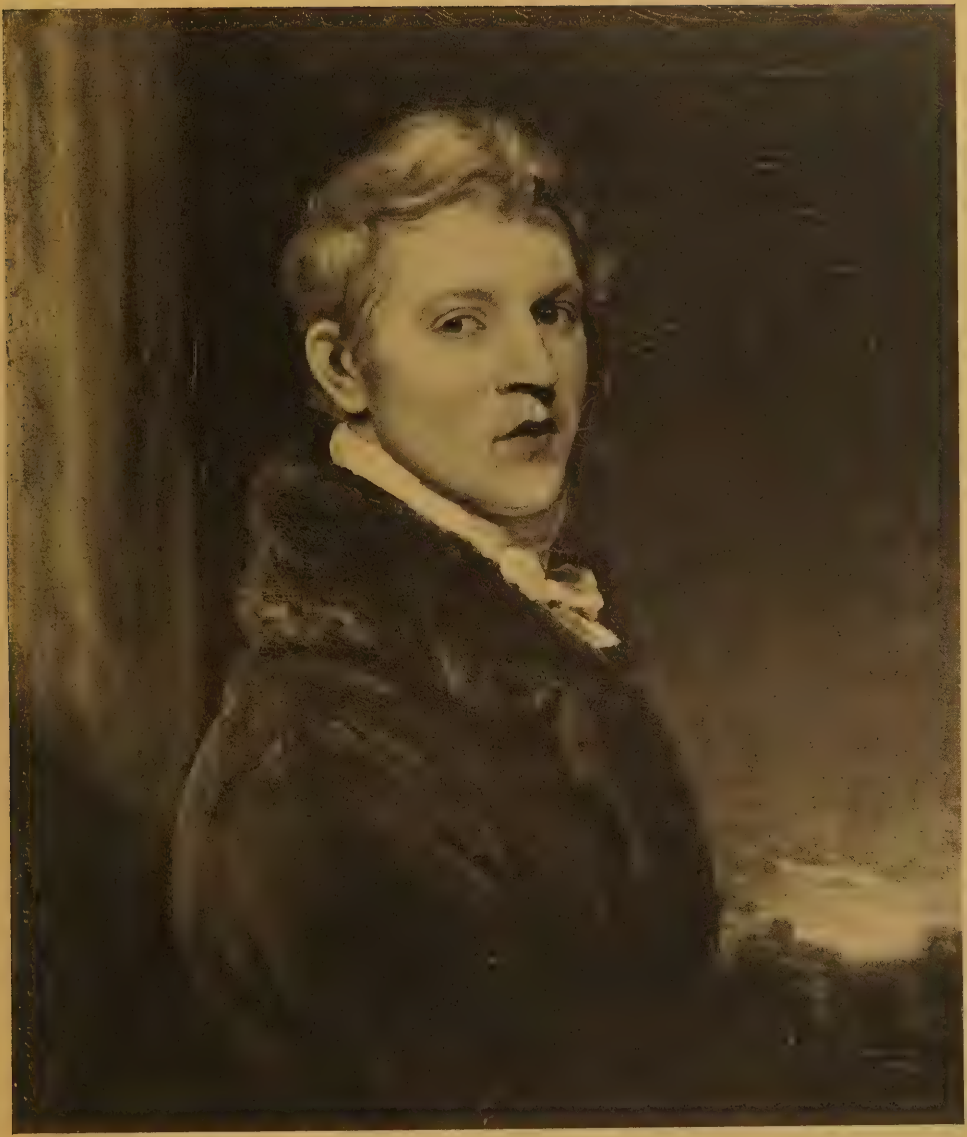
103—PORTRAIT OF RICHARD EVANS

The subject of this beautiful portrait is the painter Richard Evans, who reciprocated the compliment by painting a portrait of Lawrence, now in the National Portrait Gallery, London.

He is represented as far as the elbow, facing to the right, wearing a reddish-brown velvet surtout with a broad collar of brown fur. Round his neck is wound a white cravat, fastened in a little bow. The face is inclined to the front, the eyes glancing towards the left; the flesh tints are clear and fresh, and the expression of the features at once spiritual and manly. The soft golden hair is parted at the side and brushed over the top of the head in waves, which encroach a little upon the forehead.

Height, 30 inches; width, 25 inches.

From the Collection of W. G. Galloway.



THOMAS GAINSBOROUGH, R.A.

1727–1788

104—THE CARRIER'S CART

A familiar feature of English country life is the carrier's cart which makes periodical visits to the neighboring market town. Such a one is shown in the picture, hooded and drawn by a chestnut and a white horse, returning home at sunset. The road is narrow, coming round from behind a rocky bank on the right, and overarched by an ash tree on the opposite side. The foreground presents a mingling of mellow brown tones, while the sky is a greenish blue, with masses of white cloud; the whole scene being penetrated with the softly palpitating warmth of a summer evening.

Height, 30 inches; width, 24 inches.

JAMES BAKER PYNE

1800–1870

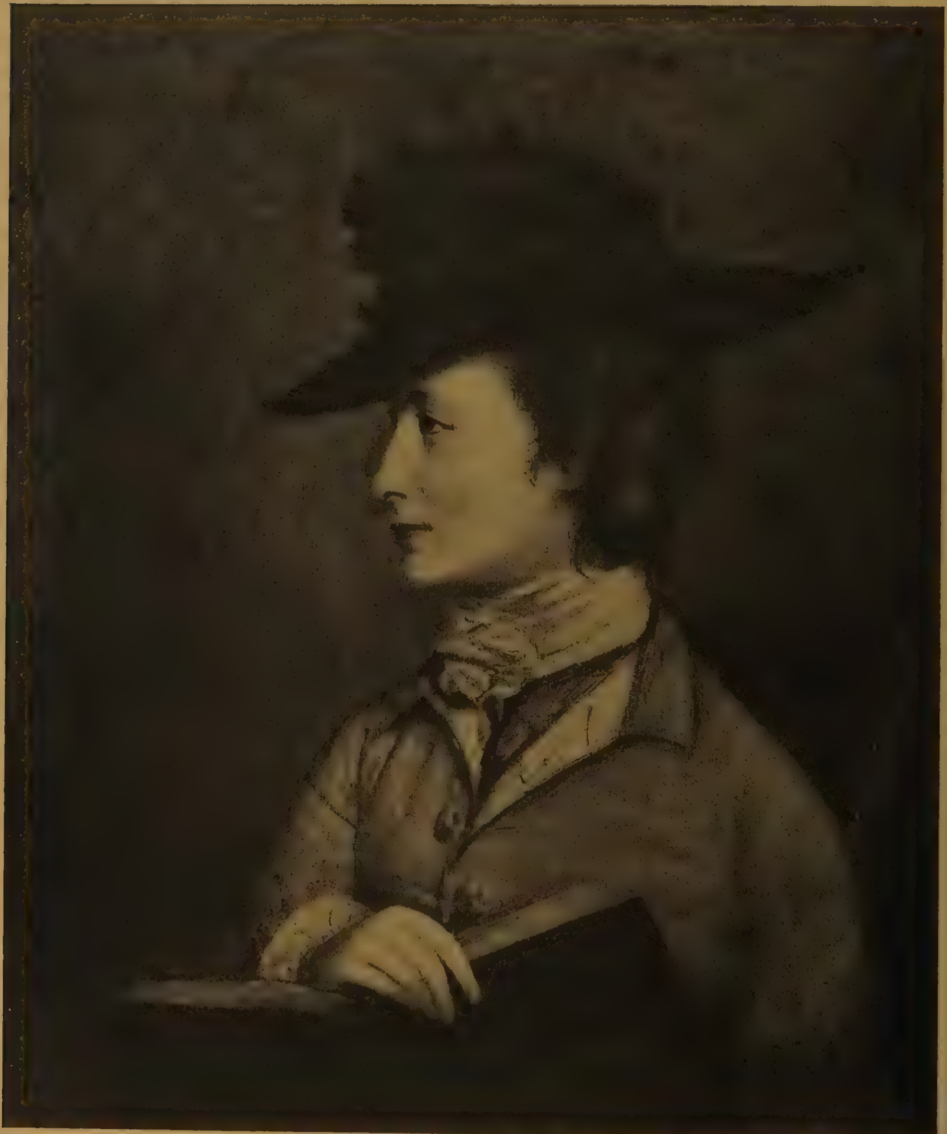
105—CADER IDRIS

The mountain, "Arthur's Seat," as the Welsh name implies, is seen in the distance, rosy and yellow in the sunshine, the tints growing fainter as the ridges recede against the pale gray primrose sky. The broad plain is intersected by a stream which is crossed in the middle distance by a wooden bridge set on stone piles, and in the foreground rushes, foaming and blue, between slabs of drab rock coated with brown weeds. To the right is a bright patch of yellow ground, out of which crops a formation of rocks, like ruins. Along a distant road, on this side of the picture, two horsemen are galloping, and two figures appear on the rocks on the left of the foreground. The picture is excellent in perspective, with considerable charm of color and atmospheric effects.

Signed at lower right corner, J. B. Pyne, 1846. No. 184.

Height, 22 inches; length, 33 inches.

From the Leetham Collection, York.



THOMAS GAINSBOROUGH, R.A.

1727–1788

106—PORTRAIT OF LADY BULLER

The background, enclosed in an oval mount, is of a drab-olive tint, against which the lady's face is seen in profile under a black beaver hat that has a tuft of black feathers in front of the crown. Her dark brown hair is gathered into a bunch of curls at the back of the neck. She wears a white neckcloth and a drab cloth jacket, with the top button unfastened, showing white silk lapels and a mouse-colored velvet collar. She is seated in a crimson-backed chair, studded with nails, her right hand, of delicate beauty, resting upon a brown leather-covered book that stands open upon her lap.

Height, 30 inches; width, 25 inches.

VICTOR NAVLET

About 1827–1886

107—*GALERIE D'APOLLON IN THE LOUVRE*

The picture shows one end of the gallery and a small part of its barrel-vaulted ceiling, while through the entrance in the centre, screened in its upper part by a handsome *grille*, appears a farther gallery, flooded with light. The entrance is surmounted by two sculptured nymphs supporting an emblazoned cartouche, and in the semicircular space above them a mural painting is dimly visible. Standing near a window on the right of the room is a lady in the crinolined costume of 1864, while on the left of the foreground is a gilded console table, bearing a statuette.

Signed at the left, B. Navlet, 1864.

Height, 36 *inches; width,* 29 *inches.*

Mentioned in Champlin & Perkins' "Cyclopedia of Painters and Paintings."

WILLIAM HOGARTH

1697–1764

108—THE GREEN ROOM

The figures are disposed in a band across the picture, mostly in light against a dim rich background of wall, with a columned entrance to a farther room; while overhead the ceiling is draped with a grayish-green velarium. In the centre of the group is a lady in a short golden-brown dress with full skirt, that she slightly lifts as she extends her hand to a man in shabby black suit, perhaps an author, who holds his hat behind his back. To the left of these figures an actor in full curly wig, with a crimson drapery across his body, extends his hand towards the visitor, turning at the same time to a lady on his right, as if to introduce her. She stands behind a table on which rests a bowl of fruit, towards which one hand is stretched, while the other is placed on her breast. On the right of the composition is a row of musicians, ranged beneath a sculptured composition of two figures that surmount a marble slab supported by caryatides. In front of this group sit two ladies, one holding a sheet of music, the other playing on a lute. In front of the table a servant in black livery is on his knee, taking wine from a cooler, and at a doorway back on the left the call-boy's face shows round a curtain.

Signed on the cooler, at the left, W. HOGARTH *f.*

Height, 32 *inches; length,* 36 *inches.*

GUIDO RENI

1575–1642

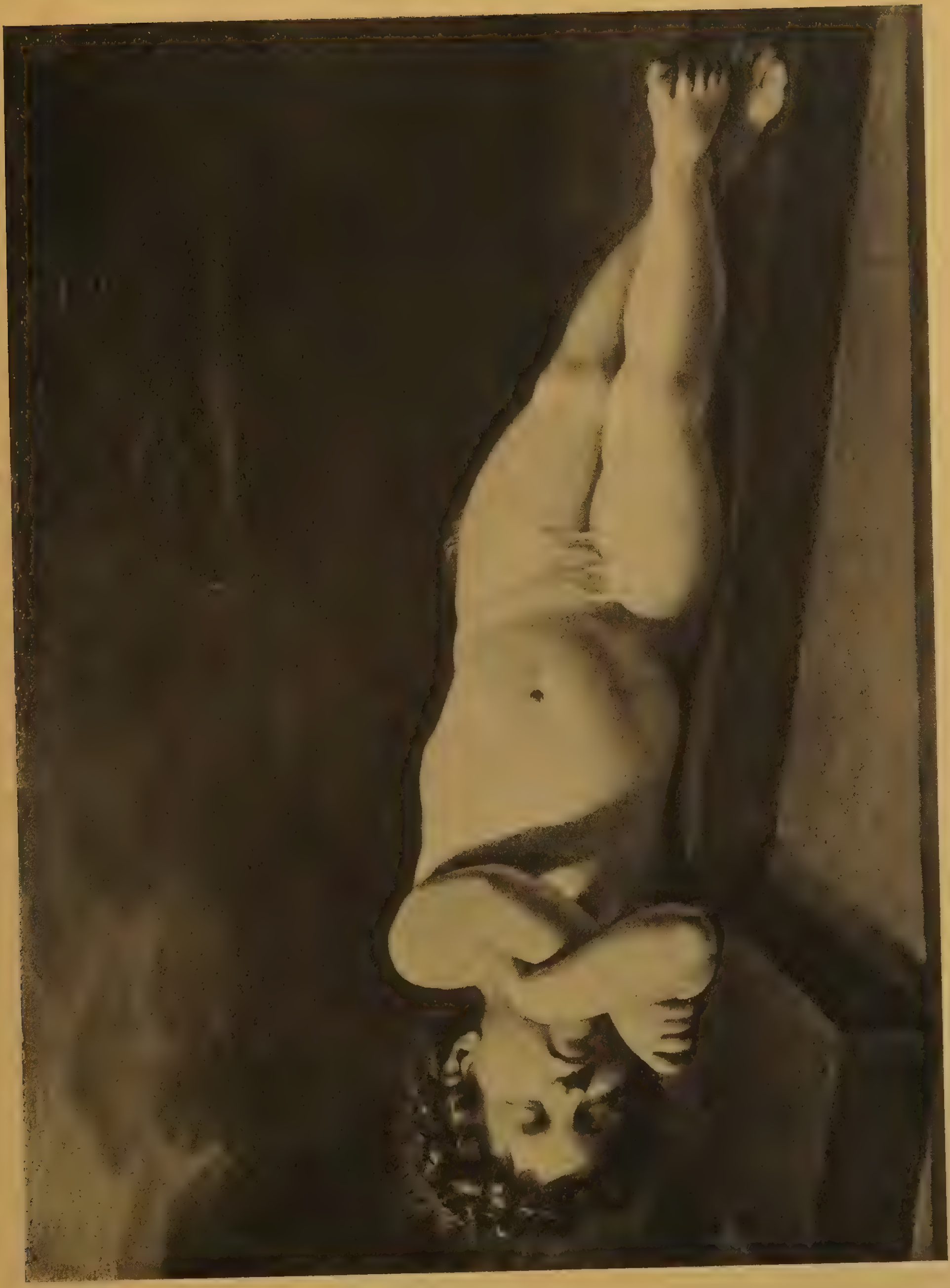
109—INFANT CHRIST SLEEPING ON A CROSS

On a brown wooden cross, stretched diagonally across the picture, the Child's body is laid asleep, the arms folded over the breast. The clear flesh tints and soft yellow hair are shown against a dark yellow background. It is a curious subject, represented with a mastery of drawing.

Height, 26 inches; length, 35 inches.

From the Collection of Mr. James Dole, Redland House, Durdham Park, Westbury-on-Trim, Gloucestershire.

Exhibited at the Bristol Art Loan Exhibition, 1893.



GEORGE MORLAND

1763–1804

110—THE DRAGON INN

The brown boughs and foliage of an oak spread across the top of the picture, allowing a view of sky of robin's-egg blue with white clouds. Roofed by the tree, the inn occupies the right half of the composition; the sign of the dragon appearing on a board, attached to the drab wall. Through the open door a woman's form is visible, moving away; while outside, a little child stands by a sleeping spaniel, and the buxom daughter of the house is serving beer to a traveller, probably the owner of the pack-donkey which is waiting in the centre of the road. A child stands beside the man, and on his other side is a laborer, holding a pipe to his mouth. In the shadow on the left of the foreground is a tall wooden pump. The picture is warm and luscious in color, with extremely handsome arrangement of light and shade, offering an unusually fine example of Morland's art.

Signed at the right.

Height, 27 inches; length, 36 inches.

FROM THE COLLECTION OF LIEUT.-COL. WILLIAM WHETHERLY.

WILLEM VAN DE VELDE THE YOUNGER

1633–1707

DAVID TENIERS THE YOUNGER

1610–1690

111—CHRIST ON THE WATERS

Near the centre of the front a boat is rising to a wave, which breaks in spray over its bow. In the fore part a sailor in red cap is holding the sheet of the bellying sail, while in the stern three disciples kneel with hands extended in entreaty towards the Saviour, asleep with His head resting on His hand. Behind Him is another figure, with hands together in prayer. The olive-colored water rocks up and down, brown in the hollows, and with silver flickers of foam on the tops of the waves. Its movement is magnificently rendered, and with a purity and vigor of color thoroughly characteristic of the young Van de Velde, the best marine painter of the Dutch school of the seventeenth century. Some distance off, on the left, a two-masted vessel is visible, with mainsail spread; and still farther off, to the right, a three-masted ship heels over before the wind.

Dark olive clouds, surrounding a lighter surface, fill the left of the sky, which towards the right is broken up into drab and creamy clouds with a trace of blue.

Height, 23½ inches; length, 33½ inches.

From the Collection of Mr. Samuel Hague Stanley, Low House, Ilkley, Yorkshire.

SIR GODFREY KNELLER

1646–1723

112—PORTRAIT OF JOSEPH ADDISON

The figure is shown to the waist, the left hand being slipped into the open front of the coat, and the right arm extended to the edge of the frame, as if the hand, which is not visible, were resting on a cane. The pose is three-quarters to the left, with the head, however, inclined to the right, and the eyes glancing in the opposite direction. The powdered wig on each side of the parting rises in crisp rolls, which are continued at the sides, and terminate in loose curls on the shoulders. The coat of deep blue velvet, lined at the turnover of the collar and cuffs with old rose, is fastened at the waist, leaving visible, in the interval above, a strip of white shirt. White ruffles with lace edging hang below the cuff, and two long bands of lace form the cravat. Behind the figure is a mass of reddish-brown masonry, with a slim tree-stem to the right; and farther, green trees under a warm gray sky, which has a glint of blue at the top.

The picture, despite a little affectation in the pose, is a fine example of the portraits of that period, being painted with distinguished skill.

Height, 36½ *inches; width,* 31 *inches.*

From the Collection of Mr. K. R. Murchison.

ANGELICA KAUFFMANN, R.A.

1741–1807

113—LADY IN A WHITE DRESS

Very charming in its simple grace is this portrait of a lady, the head and bust turned slightly to the left, before an olive-drab background. Her thin white gown, of Empire design, clings closely to the bosom and to the cushion of the shoulder, and a mantle, dull brown in the shadows, falls from her right shoulder across the left arm. The face is of an old ivory tone, with black eyebrows, large dark gray eyes, delicate nostrils and long upper lip. On the crown of the head the golden-brown hair, parted in the centre, lies in soft waves, with ringlets at the side, and at the back in a roll from which a loop descends upon the neck. In the ear is a hoop of gold.

Height, 25 inches; width, 21 inches.

HENRY WILLIAM PICKERSGILL, R.A.

1782–1875

114—PORTRAIT OF WILLIAM WORDSWORTH

This artist, during his long career, painted the portraits of many celebrated men, among them more than one of Wordsworth. There is one in the National Portrait Gallery in England, executed evidently at about the same time as the present, for the expression of the head is precisely similar, though the arrangement differs, the figure being full length and facing in the opposite direction, while the costume varies.

In the present portrait the figure is shown half length, facing three-quarters to the right, but with the head, as in the other portrait, slightly bent forward, evidently a characteristic gesture. A brown cloak with broad velvet collar hangs over the suit of black broadcloth. Above the high forehead the soft white hair is drawn carefully over the top of the head, a darker wisp curling over the right temple, while the hair whitens again above the ears, below which are trimmed white whiskers. The eyes are fixed in an earnest, tender gaze; the nose is long and sensitively modelled, with a fine receding curve of the nostril, and the under lip projects a little from the sweet, placid mouth. The beautiful face, so benignant, grave and kindly, has been studied and rendered with most affectionate discernment. The portrait, indeed, is one of very choice and peculiar charm.

Height, 30 *inches; width,* 25 *inches.*

WITH THE ENGRAVING.

IT HAS BEEN ENGRAVED BY J. SKELTON.

EXHIBITED AT THE ROYAL ACADEMY, 1851.

FROM THE COLLECTION OF MAJOR BENSON HARRISON, THE GRANGE, LEAMINGTON.

CALEB ROBERT STANLEY

About 1790–1868

115—STREET SCENE IN ROUEN

Handsome trees shade the sidewalks on each side of the street, casting a checker of light and shade on the rows of houses. Those on the left of the picture are sufficiently near to allow of the details being visible, put in with delightful breadth and fulness of suggestion. Under the trees on this side two striped awnings are spread, beneath which sit gayly dressed women. Farther back a market woman is approaching on a mule, her tall white cap making a conspicuous spot, as do many other similar caps, sprinkled among the crowd at the end of the street. Here the houses converge, with a view beyond of two church towers and a smoothly sloping hill.

The whole scene is pervaded with a quiet effect of afternoon sunlight, and is represented with sympathetic appreciation of its character and charming spontaneousness of manner.

Height, 28 inches; length, 36 inches.

From the Collection of the Hon. A. E. Gathorne-Hardy, M.P.

JOHN OPIE, R.A.

1761–1807

116—HEAD OF AN ORIENTAL

This strikingly handsome picture, so rich and luminous in color, represents the head and bust of an Oriental, set against a dark olive-green background. The face is of ripe, tawny red, with dark brown hair; large, lustrous brown eyes; a short, broad nose; and full lips, parted. On the head sits a tall cylindrical cap of green velvet, enriched by two broad bands, respectively of gold and silver braid, the latter material being also coiled upon the crown. Over the bust is draped a silk blanket, striped with green, yellow, white and red.

Height, 29 inches; width, 25 inches.

Purchased from the executors of Miss Lucy Copeman.

AUGUSTE DELACROIX

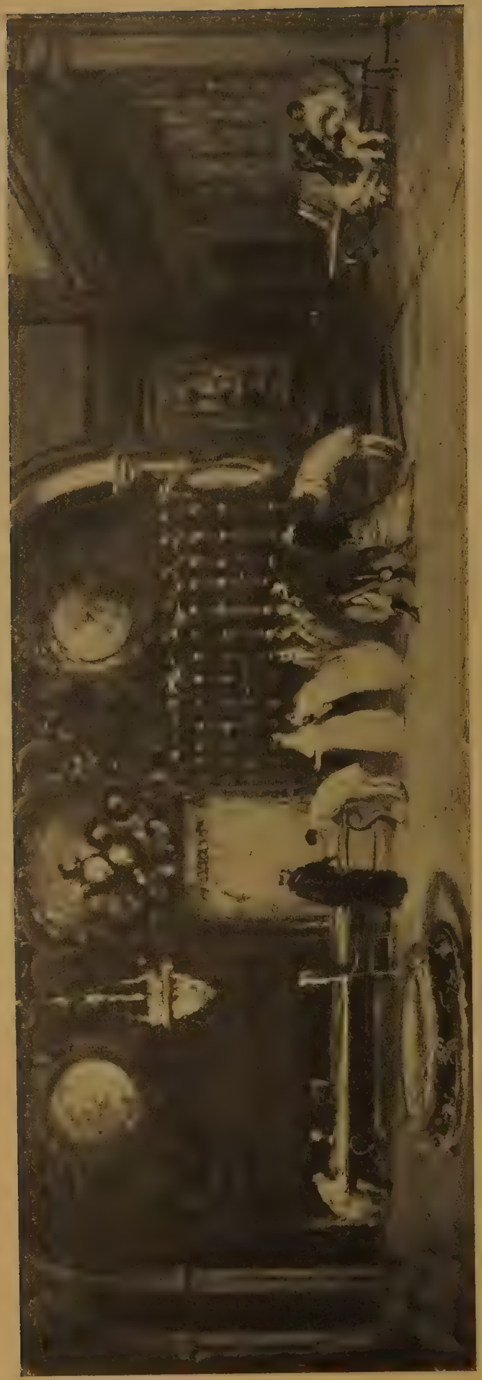
1809–1868

117—COAST SCENE

In the centre of the composition is a little creek, the snug anchorage for two fishing vessels that are moored, one alongside of a wall on the right and the other across the opening at the rear. Their hulls are fully revealed, for it is low tide, and only a shallow pool reflects the sky and the brown tones of a bank on the left. At the top of this stands a cottage with plastered walls and two brick chimneys, which has a little walled yard in which clothes are hanging to dry. Down by the water's edge a woman kneels before a tub, washing linen, and near her stands a man with hands in his pockets. Upon the opposite side of the foreground a brown sail lies on a wall, hanging to the ground, where two baskets and a besom lie. Farther back, on the right, rises in gradual slopes a yellowish-gray, grassy cliff on which three figures appear. In the centre of the middle distance is a peep of sea under a horizon wreathed in gray, above which mounts a large cluster of white cloud. The picture is rich and warm in tone, with fine suggestion of space and wholesome atmosphere.

Height, 22 inches; length, 30 inches.

Signed on left lower corner, A. Delacroix, 1834.



MARIANO FORTUNY

1838–1874

118—*ORIGINAL SKETCH FOR "THE SPANISH MARRIAGE"*

When "The Spanish Marriage" (La Vicaria) was exhibited at Goupil's in 1870, Fortuny was little more than thirty years of age. It produced an explosion of enthusiasm and passed into the possession of the Marquis of Carcano.

In the disposition of the figures and the general arrangement of the scene the finished picture shows no deviation from this original sketch. The color scheme also, when allowance has been made for the elaboration of the background of the sacristy, with its profusion of rococo decoration, is practically identical; with, however, two important exceptions—the officer who stands with his back to the front wears in the sketch a scarlet coat, which in the final working out of the scheme was changed to cabbage green; while a rose silk dress was substituted for the white costume of one of the attendant ladies.

These very differences give a value to the sketch, illustrating the artist's method of refining upon an idea which he had already realized with such vividness and assurance that he needed only to stand by it for a successful conclusion.

Height, 13 *inches; length,* 37 *inches.*

From the Collection of Mr. A. L. Nicholson.

JOSEPH MALLORD WILLIAM TURNER, R.A.

1775–1851

119—*VIEW OF THE NECKAR*

From the golden yellow sand in the foreground, spotted with a dark crimson mass, the river, softened by haze, stretches back between its mountainous shores to a distant horizon. A burst of creamy light appears above it, shedding off flakes into the gray and blue of the surrounding sky. On the right of the river, in the distance, craggy mountains show faintly through the atmosphere, while nearer to the front rises a blocky mass of lavender and gray, under which a cathedral stands by the waterside. On the left of the foreground a zigzag wall mounts up the grassy slope, at the top of which, under some bushes, sit two figures. Beyond them rise a round tower and rampart walls, while in the middle distance a rock, which hangs precipitously over the water, is crowned with a pile of buildings, faintly seen against the sky.

The picture, lovely in color, exquisite in its atmospheric qualities, breathes a spirit of romantic poetry.

Height, 14 inches; length, 17½ inches.

From the Collection of Professor Clifford Allbutt, M.A., Leeds.

GEORGE MORLAND

1763–1804

120—*THE SMUGGLERS*

From a vessel which lies back on the right some men have rowed into a little basin of water under the lee of a high bank, and are engaged in unloading boxes and bales of contraband goods. One, with trousers turned up to the knees, stands back to us in the water, superintending the operation of moving a chest. Another stands half-way up the bank, passing a bundle up to a companion on the top. A seaman in white shirt and blue trousers kneels on the sand to raise a trunk, and near him stands another, with a bale upon his shoulders. Over the gray horizon the sky is brown and cloudy, with a glint of blue towards the right.

Height, 28 *inches; length,* 36 *inches.*

Signed on sack over man's arm, on the left, G. MORLAND, 1796.

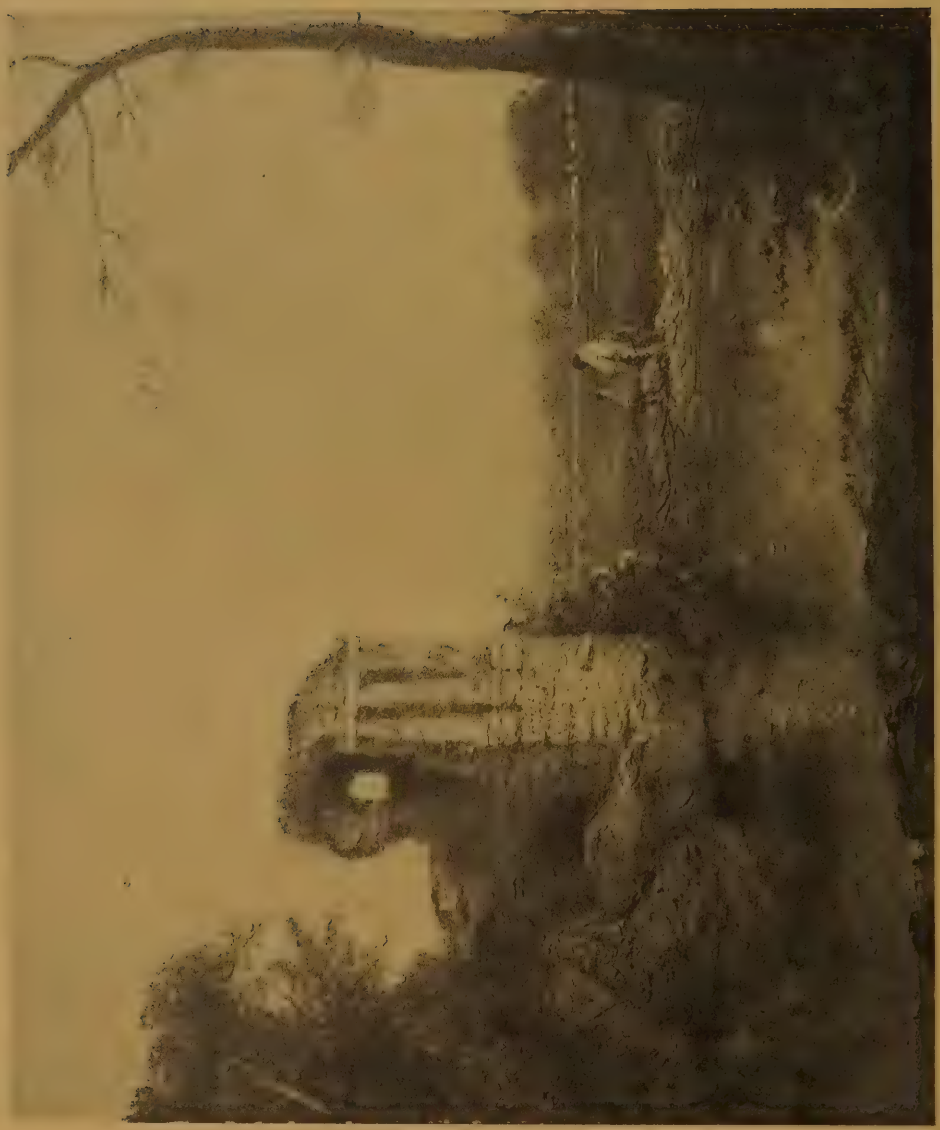
SIR MARTIN ARCHER SHEE, P.R.A.

1769–1850

121—*BOY WITH BIRD-CAGE*

A boy in red tunic is seated on the ground with his left hand laid on the top of a large wicker cage, in which a bullfinch perches. The costume fits tight over the body and is trimmed down the front with three rows of buttons. A white frilled collar encircles the neck, from which hangs a loop of narrow black velvet, supporting a little cross.

Height, 30 inches; width, 25 inches.



RICHARD WILSON, R.A.

1713–1782

122—LAKE SCENE WITH RUINS

The vista of water, stretching from a dark bank in the foreground, is divided by a bridge of land that crosses from a tall tree-stem on the right of the picture to a ruined tower and mass of foliage on the left. Beside the tower stands a woman, whom a man, leaning on a stick and accompanied by two children, is approaching. Across the farther reach of water is a low shore with houses, trees and a dotting of white objects. Above the slaty gray horizon mount volumes of clouds, creamy on the upper surfaces, where they form round an open space of blue.

Height, 28 inches; length, 32 inches.

From the Collection of John Bibby, Liverpool.

GEORGE MORLAND

1763–1804

123—SOW AND PIGS

The mother and her young ones occupy the centre of a wooden, thatched-roof sty, over the low door of which appears a glimpse of blue sky and white clouds. Rearing her forepart on her legs, she looks sleepily out of the corner of her eye, while her fat body, creamy and pink in color, with two soft and sooty patches, reclines in the golden straw. One of the little ones is seen under the mother's head; another lies in front of the group with its nose in the straw; a third nestles close up to the sow; and the last, a blackish fellow, roots for sustenance. In the left corner of the composition is a wooden bucket. The picture, with its luxurious lights and shadows and resonance of tonality, represents this erratic artist at his best.

Signed at the centre, G. M.

Height, 28 *inches; length,* 36 *inches.*

From the Collection of W. H. Forman, Callaly Castle, Northumberland.

ALFRED STANNARD

124—CORNFIELD AT BOUGH APTON

The cornfield is divided by a path which leads back to the entrance of some private grounds, where the house is seen amid its lawns and shrubberies. On the left of the path the corn has been loaded into two wagons, and the harvesters are gathered in the foreground at their lunch. Opposite the group two women are gleaning, and a child stands near them with a bundle on her head. Above the bank which skirts the left of the field is a view of flat meadows, lighted with a pale glare, while a small rain-shower breaks over the hill in the background, where cottages dot the slopes and two windmills the summit. The light bursts through the clouds in the centre of the sky and bathes the cornfield in warmth.

On a red strip, low down on the canvas, is written—"Lord Viscount Nevill, Bough Apton."

Signed at the right, ALFRED STANNARD PINXT. 1830.

Height, 26 inches; length, 40 inches.

ABRAHAM VAN BEYEREN

1620–1674

125—STILL LIFE—FISH

On a long table extended across the picture are spread some large gray fish and crabs, behind which stand a small oyster barrel and a stack of brass bowls, set one upon another. On the barrel lies a fillet of fish, showing the rosy-colored flesh, and from the side of one of the fish protrudes the pink sound. The color scheme is, thus, a very handsome one of gray, rose and olive black, in which the various objects are depicted with mastery and truth.

Height, 31 inches; length, 42 inches.

DIRCK VAN DEELEN

1605–1673

GUILLIAM VAN HERP

1614–1677

126—*ITALIAN STREET SCENE*

The architectural setting is by Van Deelen, the figures by Van Herp. In the foreground, supported by Corinthian columns, is a lofty portico, projecting from a church on the right. Near the door sits a beggar, and on the paved floor a lady in amber-colored gown with a greyhound by her side is talking to a gentleman in red. Behind them the edge of the portico is crossed by a balustrade, bordering the street, on the opposite side of which stands a large church front. Down the left side of it runs a narrow street, leading to a walled-in mass of buildings, surmounted by a tower. On the left of this street is an immense arch, under the curve of which appear other structures and the blue sky. The streets are animated with figures, single and in groups.

The picture is a good example of a painter whose works are rare.

Height, 33 *inches; length,* 48 *inches.*

FREDERICK WATTS

Exhibited between 1821 and 1862

127—VENTNOR MILL, ISLE OF WIGHT

The scene is a little chine of brown rocks, interspersed with shrubs and verdure, at the bottom of which water flows in a zigzag stream, while the flattened reeds in the foreground show how far its fuller stream has encroached. Half-way up the left bank is a small plateau of grass, where a man in a red waistcoat sits upon a beech trunk. On the higher ground above him is a row of three stone cottages with thatched roofs, the one at the right being built over a hollow from which the water flows. On the opposite side of the ravine another stream bubbles down from a slit in a stone embankment, on which the figures of three fishermen show in silhouette against the lavender mass of a distant hill.

Signed at the right, F. WATTS.

Height, 37 *inches; length,* 44 *inches.*

TINTORETTO

(Real name, JACOPO ROBUSTI)

1518–1594

128—SENATOR IN CRIMSON GOWN

The portrait represents a man of ruddy countenance, with short brown hair, and mustache and beard, slightly grayed. He is shown half length, facing three-quarters to the right. The hands are painted with fine decision; the right one, which hangs down, holding a drab glove, and the left, carried above the level of the waist, pointing downwards. A white collar shows under the stiff standing collar of his crimson robe, which is edged down the front with narrow black fringe and has large pendulous sleeves.

In the right top corner of the canvas is the inscription—Andreas Mauroc $^{\underline{\text{no}}}$ Vix. Ann. LX. Mens. III.

Height, 40 inches; width, 35 inches.

GASPARD POUSSIN

(Real name, GASPARD DUGHET)

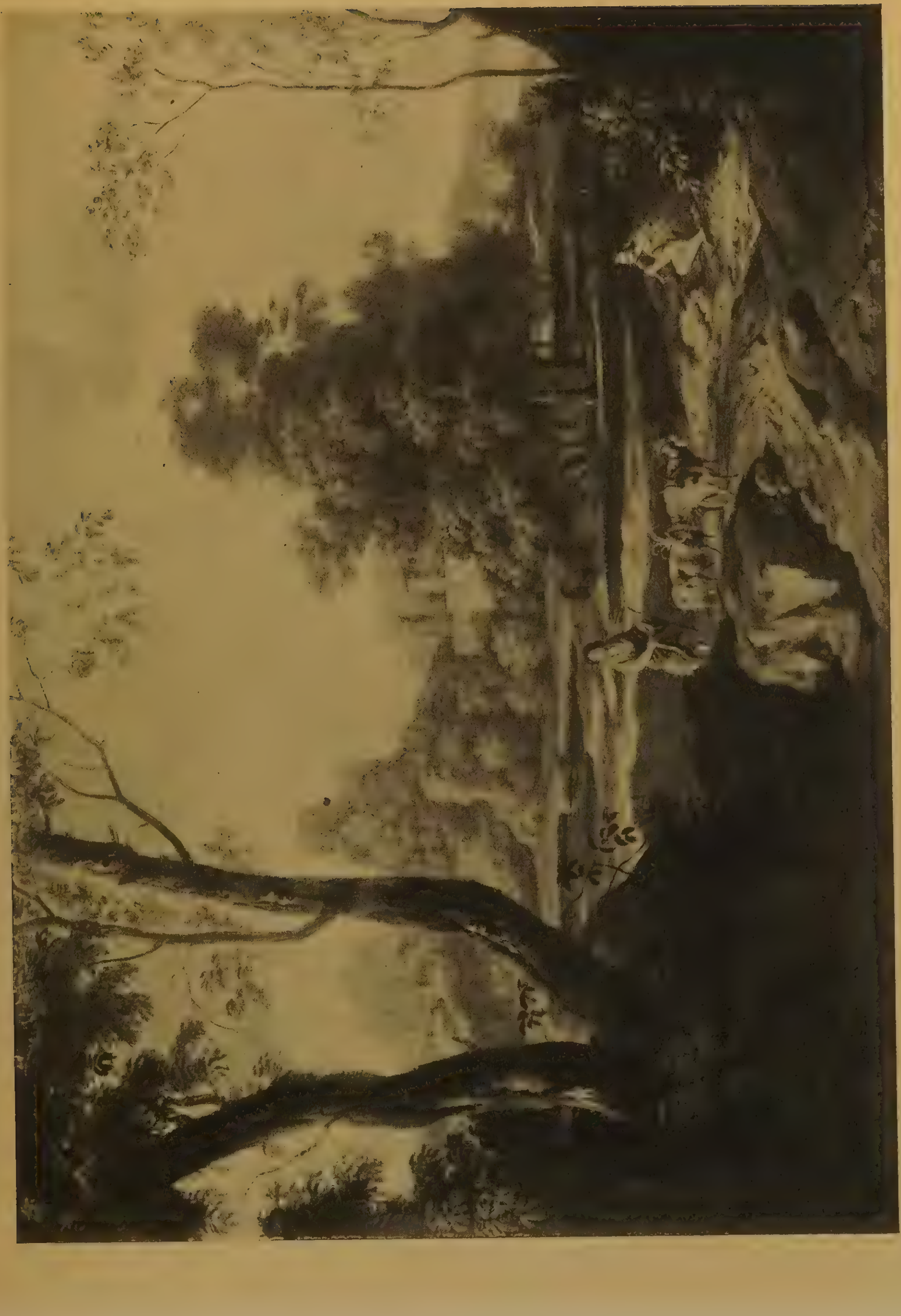
1613–1675

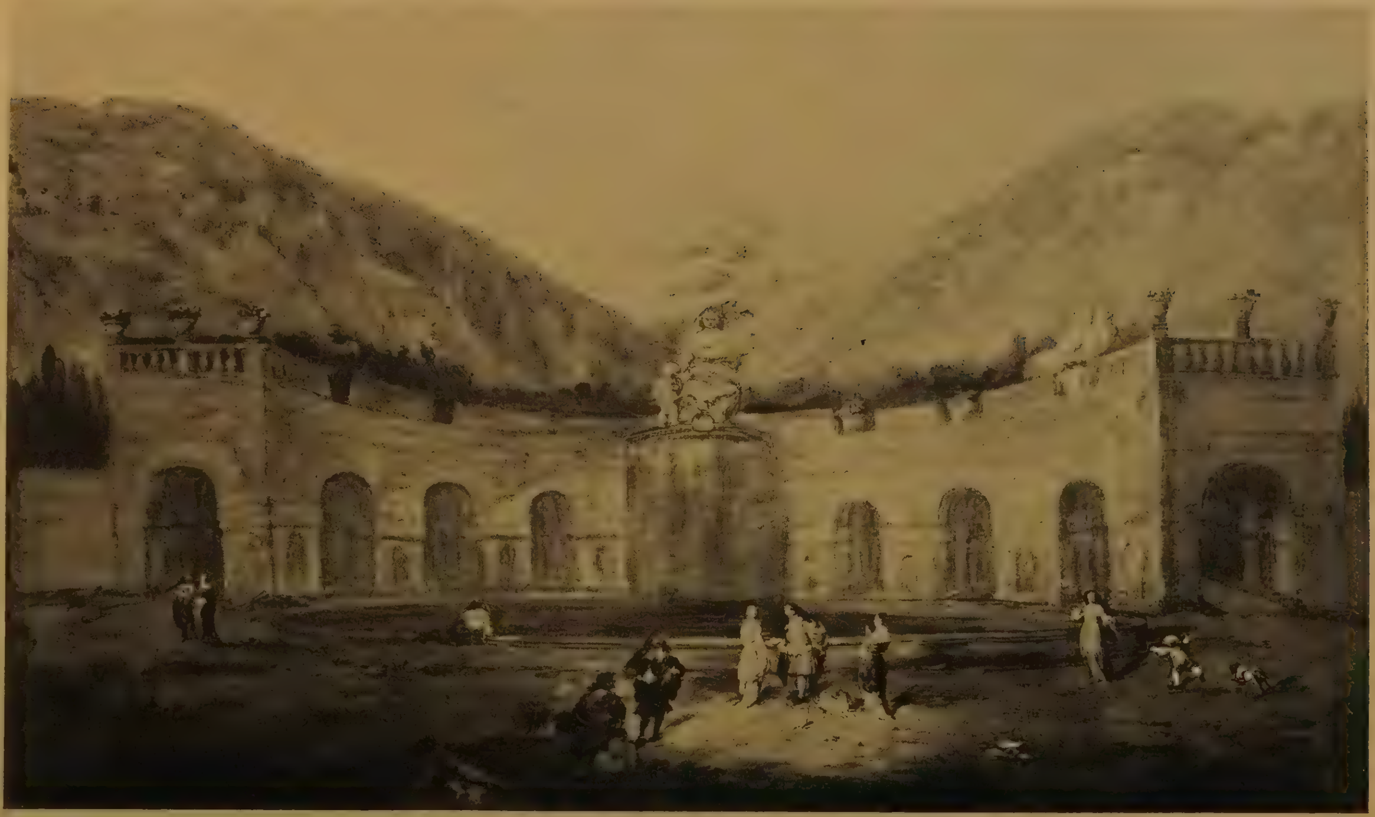
129—CLASSICAL LANDSCAPE WITH FIGURES

On the left of this handsome composition is a bank in shadow, round the edge of which a road winds towards the front. A figure, wrapt in a blue drapery, is approaching with four goats, and on the right of the roadway sits a man in a red cloak, playing on a pipe. From the bank upon the left rise two ash trees, spreading their tufts of brown foliage against the sky. Between their trunks appears a small lake, the farther shore of which rises in wooded tiers, covered with crag-like ruins. At its base, in the centre of the picture, nestles a monastery, whose long roof and tower show against the distant mountains. In the middle distance a clump of chestnuts stands upon the right margin of the lake, and to the right of them is a glimpse of water curving into the hollows of a hilly coast.

Height, 30 *inches; length,* 41 *inches.*

From the Collection of Sir James Barran, M.P., Leeds.





DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ

1599–1660

130—TEMPLE OF THE WINDS

Extending across the garden scene is a semicircular colonnade, or pergola, of massive stonework. It is supported upon arches and surmounted in the centre by a group of sculpture, from under which a sheet of water falls into a large round basin, the parapet that surrounds it curving into the foreground. The latter is animated with figures. On the right a lady holds out her hand to a little boy who runs towards her, with a dog racing behind him; near the centre is a group of two ladies and a gentleman, while to the left a lady stands by a seated figure, and on the parapet sits another with its feet in the water. In the background smooth hills slope down from each side, forming a broad V in the centre, through which appears the distant view of peaked mountains, blue and buff under a warm creamy sky. The dignity of the scene is much intensified by a broad shadow across the left foreground.

Height, 25½ inches; length, 42 inches.

From the Collection of Mr. Wynn-Ellis.

JOSEPH MALLORD WILLIAM TURNER, R.A.

1775–1851

131—THE WRECK

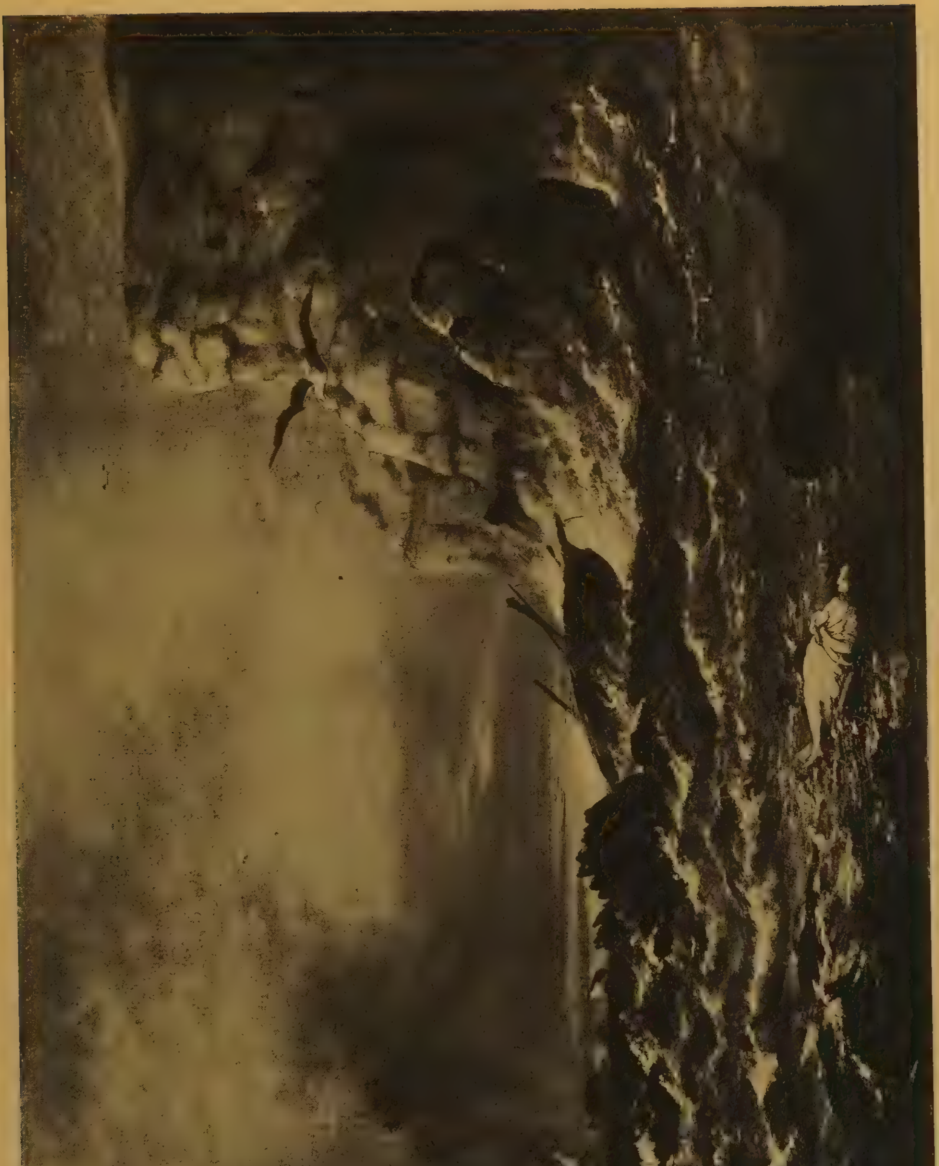
The scene of this picture realizes the lines of Byron in "Childe Harold," canto iv., stanza clxxix.:

> "Upon the watery plain
> The wrecks are all thy deed, nor doth remain
> A shadow of man's ravage, save his own.
> . . . . . The vile strength he wields
> For earth's destruction thou dost all despise;
> Spurning him from thy bosom to the skies,
> And send'st him shivering in thy playful spray
> And howling to his Gods, where haply lies
> His petty hope in some near port or bay,
> *And dashest him again to earth—there let him lay."*

On the fore shore lies a body, and across the stretch of rollers a ship is wrecked upon a craggy reef. Behind it the sun is sinking, yellow in a flood of scarlet, over which hang brown slaty clouds, permeated by the glow. To the right of the vessel, breakers are dashing upon the base of a cliff that rears up in successive strata of rocks. Outlined against this a seabird with white body and black wings is swooping towards the body.

Height, 28 inches; length, 36 inches.

From the Collection of Mr. C. F. Beckett, Hadley Wood, Essex.



JULIAN RIX

Contemporary

132—EARLY AUTUMN

In the centre of the foreground a stream forms into a pool with rocky banks and a narrow outlet. The latter is in shadow; so also the right bank and a large oak upon it, which rises out of a cluster of foliage. The light strikes the pool and bathes the meadows on the left, kindling into warmth a reddish maple and a greener one which stand prominently in the middle distance. Behind them is a background of lighted trees, and in the farthest plane a village with red and white houses. The sky is spacious and full of air, with a fluster of luminous white clouds scattered over the pale blue.

Signed at the right, Julian Rix, 97.

Height, 33 *inches; length,* 46 *inches.*

J. F. HERRING, SENIOR

1795–1865

133—WAITING FOR THE FERRY

The lake shows at the left, bounded at the right and back by steep mountains. Two rock-pines stand on the right of the foreground, which terminates in a wooden landing stage, where a group is waiting for the boat. A white horse with a sack of meal over his back has its front feet on the boarding, and alongside stands a bay pony, ridden by a man who has a gray shawl wound round his chest and a blue bonnet on his head. To the left a girl in scarlet cape rests her basket on a post as she looks down to talk with a woman who sits on the floor with her back to us. Her tin can and wooden basket lie beside her, and a black dog thrusts his muzzle into her lap. To the left of the group stand a white and a brown duck.

Signed at the right, J. F. HERRING SEN. 1851-5.

Height, 35 *inches; length,* 45 *inches.*

PIERRE MIGNARD

1612–1695

134—PORTRAIT OF ANNE OF AUSTRIA

The subject of this portrait, born in 1601, was the daughter of Philip III. of Spain and wife of Louis XIII. of France. After the latter's death she was made regent during the minority of her son, Louis XIV., and, with her minister Mazarin, she had to meet the troubles caused by the Civil War of the Fronde. In 1661 she retired to the Convent of Val de Grâce, where she died five years later.

Her figure is shown three-quarters length, inclined towards the left, standing before the base of an immense column and a voluminous crimson curtain. With her left hand she lifts her mantle, while her right rests upon a crown, which lies on a cushion decorated with gold filigree and tassels. The sumptuous robes are painted with remarkable subtlety and decision. The gown is of gold brocade, with touches of geranium red and silver, the bodice brought to a point at the waist with three pear-shaped pearls at the top and bunches of pearls in a series below it. The full sleeve is looped up over the elbow with a jewelled armlet, under which is a frill of lace and silk. From her shoulders hangs a mantle of blue velvet, sown with fleur-de-lys, bordered with an alternate device of a rosette and true-lover's knot, and lined with ermine. Her dark hair is piled above her head, with here and there the sparkle of a diamond.

Height, 49 inches; width, 38½ inches.

FRANK BRANGWYN

Contemporary

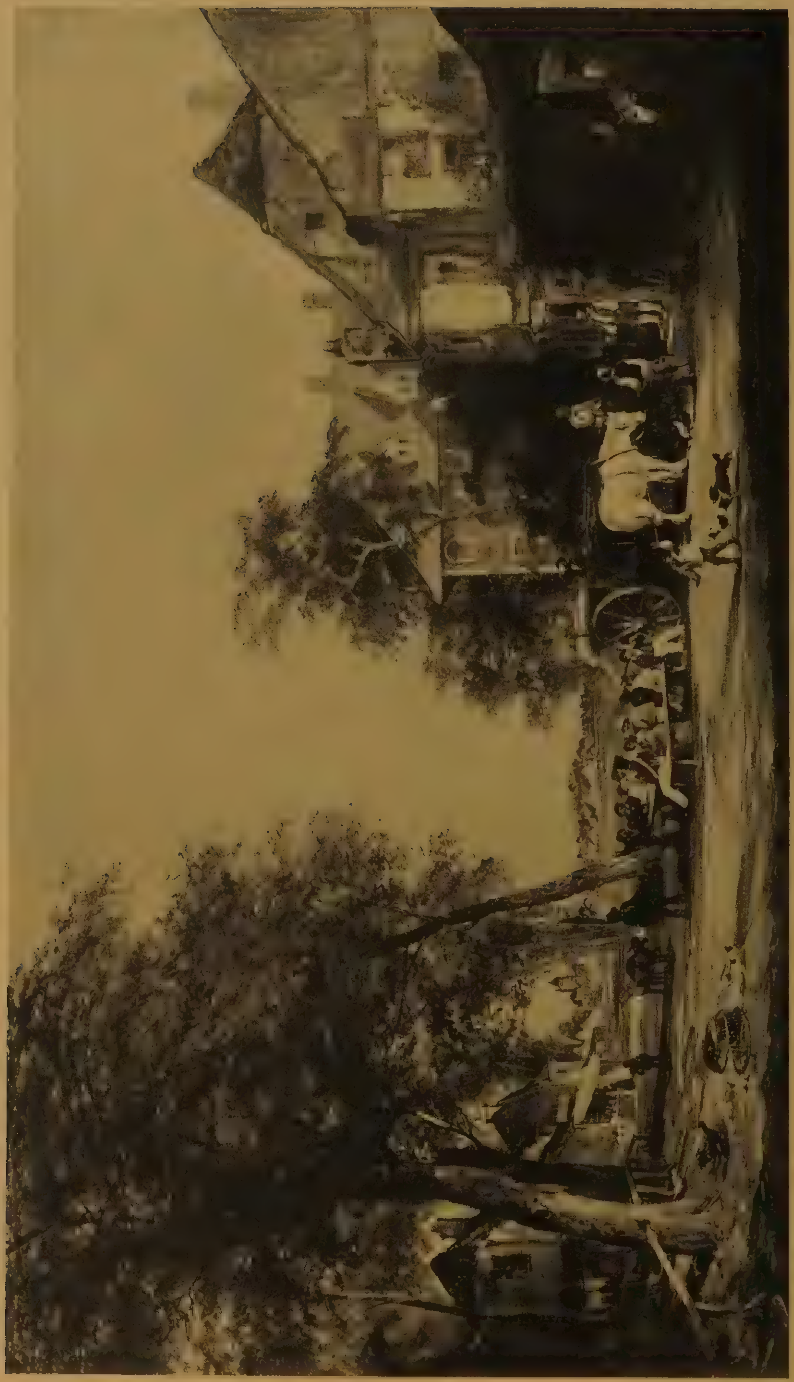
135—SPANISH FISHERMEN

The sky is a pure, unclouded blue, and against it flap the lighted and shadowed sails of fishing vessels whose hulls form a compact horizontal band across the middle distance. The water in front is blue like the sky, but spread with flots of buff, red and brown, as its smooth, swaying surface reflects the hues of the vessels and of several small boats that spot the front, still repeating the horizontal direction. In the foremost of these, a drab gondola, with a water jar hanging over its side, is a party of fishermen, one of them playing an accordion, while another stands up holding a bottle.

Painted flatly with a variegated pattern of rich color that suggests some Eastern rug, the picture is full of force and animation; a good example of this very individual artist.

Signed on the right, F. B. '95.

Height, 40 *inches; length,* 51 *inches.*



EDWARD C. WILLIAMS

1782–1855

136—*THE RED LION INN*

At a table, set in the open air in the centre of the picture, a party of yokels is seated, drinking to the health and, no doubt, at the expense, of a soldier by whom a woman is seated. To the right of the group a wagon drawn by a pair of horses has halted before the inn door, where the landlord stands with a mug of ale. The inn, backed by a red brick building, bearing the sign, "Sion House Academy," is itself constructed of timber work and plaster, with a lean-to stable, beside which two horses stand, while another pokes his head through the doorway. On the left of the composition a road runs back under an avenue of trees, with cottages on the left and a green upon the other side, at the end of which appears the low spire of the village church. In the foreground races a little boy, with the string of a kite in his hand and two dogs at his heels.

On a paper at the back of the frame is the artist's autograph statement—"The Red Lion Inn near Shillinlea, Surrey, painted for H. Wallis, Esq. E. C. Williams, June 19, 1848."

Height, 30 *inches; length,* 50 *inches.*

GEORGE VINCENT

1796–1831

137—COUNTRY LANE

A lane passes back from the front, with large oaks on each side whose foliage of rich greens and ambers, almost meeting overhead, leaves intervals of soft blue sky. On the right is an arched bridge, under which a brook flows in a stony channel. Farther back in the centre, where the road narrows between two posts, a boy in red waistcoat, with blue coat dangling from a stick on his shoulders, follows a flock of sheep. The lane ahead turns to the right, then winds back to the left round a fenced enclosure of trees, surrounding a red-roofed house, the smoke from its chimney curling softly against some distant poplars. In the background the lane once more passes to the right, and here a woman and child stand beside a stile, talking to a man in the orchard on the other side.

The scene is a lovely one, flooded with sunshine, in the rendering of which Vincent was especially distinguished among the painters of the Norwich school.

Height, 37 inches; length, 48 inches.

JACOB GERRITSZ CUYP

1575—After 1649

138—GIRL WITH ORANGE

A little girl, in a gown reaching to her feet, is represented standing in a landscape, extending an orange in her left hand. Behind her are two tree-trunks and a distant slope of brownish green grass under a white sky with tawny clouds. The bright chestnut hair, kept in place by a pin and comb, is drawn off her square forehead; the eyes are very far apart, the nose large, and the lips broad and full. In her ears are little crosses formed of four stones, and a chain of gold links is worn over the edge of the chemise. The demureness of the face finds a response in the formal sobriety of the costume. A tippet of white muslin, trimmed with two bands of lace, is fastened by three little string-bows over the black velvet bodice. The latter has a short skirt open down the front over a brown watered silk petticoat, faced and edged with bands of velvet. The child's right arm hangs by her side with buff gloves held in the hand.

The costume is painted with skill, and the whole picture has an air of grave distinction.

Height, 50 inches; width, 38 inches.

From the Collection of J. W. Safe, Brighton.

THOMAS HUDSON

1701–1779

139—*PORTRAIT OF WILLIAM PITT, AFTERWARDS EARL OF CHATHAM*

In front of a drab wall, on the right of which is a vertical band of dark olive, the statesman is represented beside a carved wooden table, resting the left hand on an open book, and the other upon his hip. He is clad in a brown velvet coat, with white frilled cuffs, and waistcoat of French gray silk, that has flap pockets at the waist and skirts trimmed with fringe. The body slightly inclines to the right, while the head is turned three-quarters to the left, surmounted by a powdered blond tie-wig, that is brushed back from the forehead and curled over the ears.

Height, 50 inches; width, 40 inches.

From the Collection of Mr. Wm. Morton-Pitt, Cricket Court, Chard, Somersetshire.

WILLIAM OWEN, R.A.

1769–1825

140—*MOTHER AND CHILD*

Under the latticed window of a cottage, whose wall shows brick through the broken plaster, rests a settle, in front of which a woman kneels with her right arm round the standing figure of a little child and her left hand on its arm. The child, clad only in a short slip, has its arm folded over a kitten at which it gazes. The mother's head is slightly bowed, showing the knob into which her dark brown hair, worn in ringlets over the ears, is drawn up.

Her white dress is cut low and clings to the figure, fastened with a claret-colored ribbon at the waist, whence it parts in front over a pale blue petticoat. Behind her figure, to the right, is a bunch of foliage, and beyond it a burst of white in a blue sky, across which lean two tree-stems.

Height, 51 inches; width, 40 inches.

AMBROSINI JEROME

Exhibited 1840–1871

141—CHILDREN OF QUEEN VICTORIA

The three children are grouped in front of a grove of beech trees, to the left of them being a statue of Cupid and Psyche, beyond which a garden landscape extends to a sheet of blue water. The little Princess Royal, who later became the mother of the present Emperor of Germany, a fresh-faced child with yellow-brown ringlets, is seated on a stone, lifting her white dress so as to make a hollow for some roses. One has just been dropped in by her brother, the Prince of Wales, who in a ruby velvet suit kneels by her side with his left hand on a hoop. The Princess Alice, little more than a baby, sits on the grass to the boy's right, dressed in a blue dress and rose-colored sash and holding a bunch of roses.

This picture was hypothecated by the artist to a lawyer at Windsor, who advanced him money upon it. The loan not having been repaid, it remained in the possession of the lawyer for nearly forty years, and after his death was sold among his effects.

Signed on the pedestal of the statue, A. Jerome, 1851.

Height, 45 inches; length, 56 inches.

NICOLAS BERCHEM

1620–1683

142—*ITALIAN LANDSCAPE WITH BATHERS*

In this elaborately and handsomely composed landscape the conspicuous feature is a two-arched bridge that crosses the middle distance, uniting the steep banks of a river which flows to the front. Here a bather is walking in the shallow water towards two figures, who are seated under the bank which rises on the left of the foreground. Two more figures appear at the top of it, and behind them stands a ruin, pierced by an arched entrance. This side of the foreground is in shadow, strongly contrasting with and giving extra delicacy to the pale gray water and the warm buff of the bridge. Beyond the latter is a background of mountain with bold rocky formation in faint gray hues and with a lace-like fringe of trees, showing against warm, vaporous sky. The latter clears above to a greenish blue, in which a loose shredded cloud is poised. Several tall trees crown the bank at the right end of the bridge.

The picture notably exhibits this artist's special qualities: originality of composition, warm tone of color and brightly lighted atmosphere.

Signed above the left, N. Berchem.

Height, 50 inches; width, 40 inches.

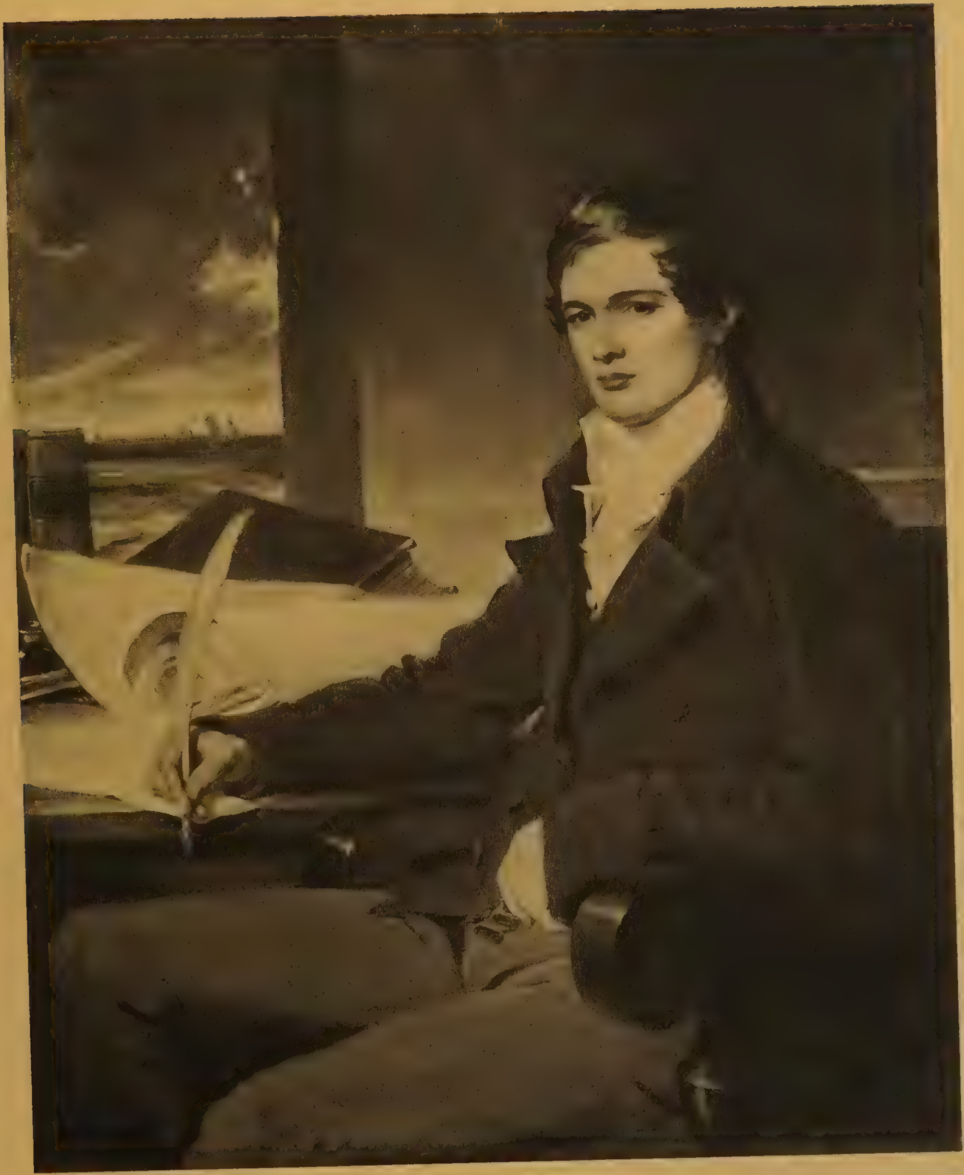
WILLIAM HILTON, R.A.

1786–1839

143—PORTRAIT OF LORD ALTHORP, AFTERWARDS THIRD EARL SPENCER

Lord Althorp, who succeeded to the earldom in 1834, was born in 1782. After being educated at Harrow and Trinity College, Cambridge, he entered Parliament in 1804 as a supporter of Fox. From 1806 until the passage of the Reform Bill in 1832 he represented the county of Northampton, and was one of the leaders of the opposition. During Earl Grey's administration, 1830 to 1834, he served as Chancellor of the Exchequer. On his father's death he retired from political life and devoted himself to agricultural science, being the first President of the Royal Agricultural Society, 1838. He was an active member of the Roxburgh Club for reprinting rare books.

The face is of peculiar sweetness and noble gravity. The golden brown hair waves softly over the top of the head, and at the side is brushed to the front. The eyes are deeply set, the nose delicately curved at the nostril, and the mouth short, with a full underlip, while the broad jaw narrows sharply at the chin. The young man is seated with his left arm resting on a table, the hand holding a quill pen. The figure faces three-quarters to the left, clad in a brown cloth coat with high roll-over collar,



a fawn-colored waistcoat and tight drab trousers. Two seals hang from the fob. A roll of paper and books are disposed about the table, and beside an open window, through which sea and shipping are visible, stands a volume, entitled "Sir W. Jones." The latter, celebrated as an Oriental scholar, had been the tutor of Lord Althorp's father and remained the friend of the family.

Height, 50 inches; width, 40 inches.

From the Collection of Mrs. Guthrie.

SIR PETER LELY

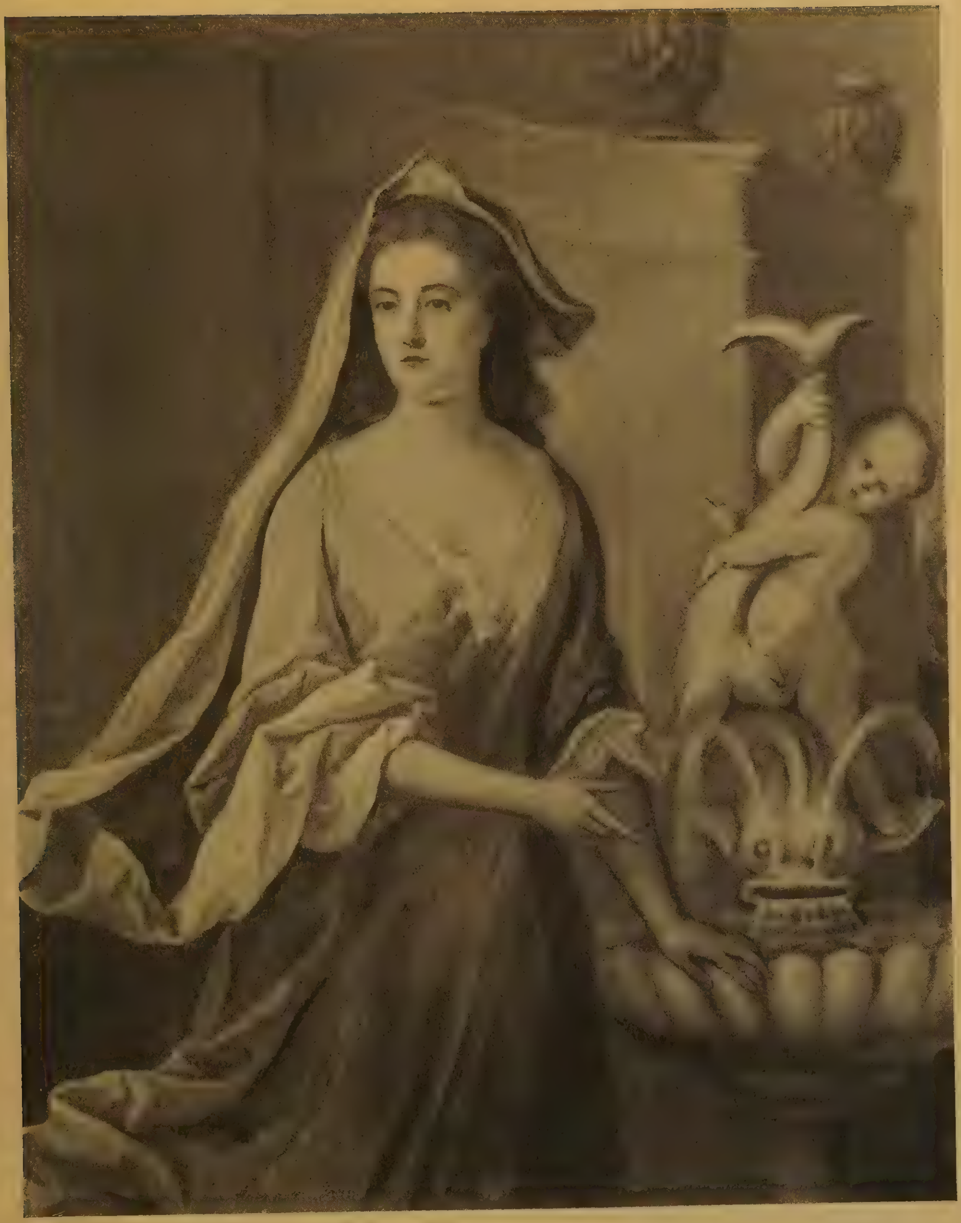
1618–1680

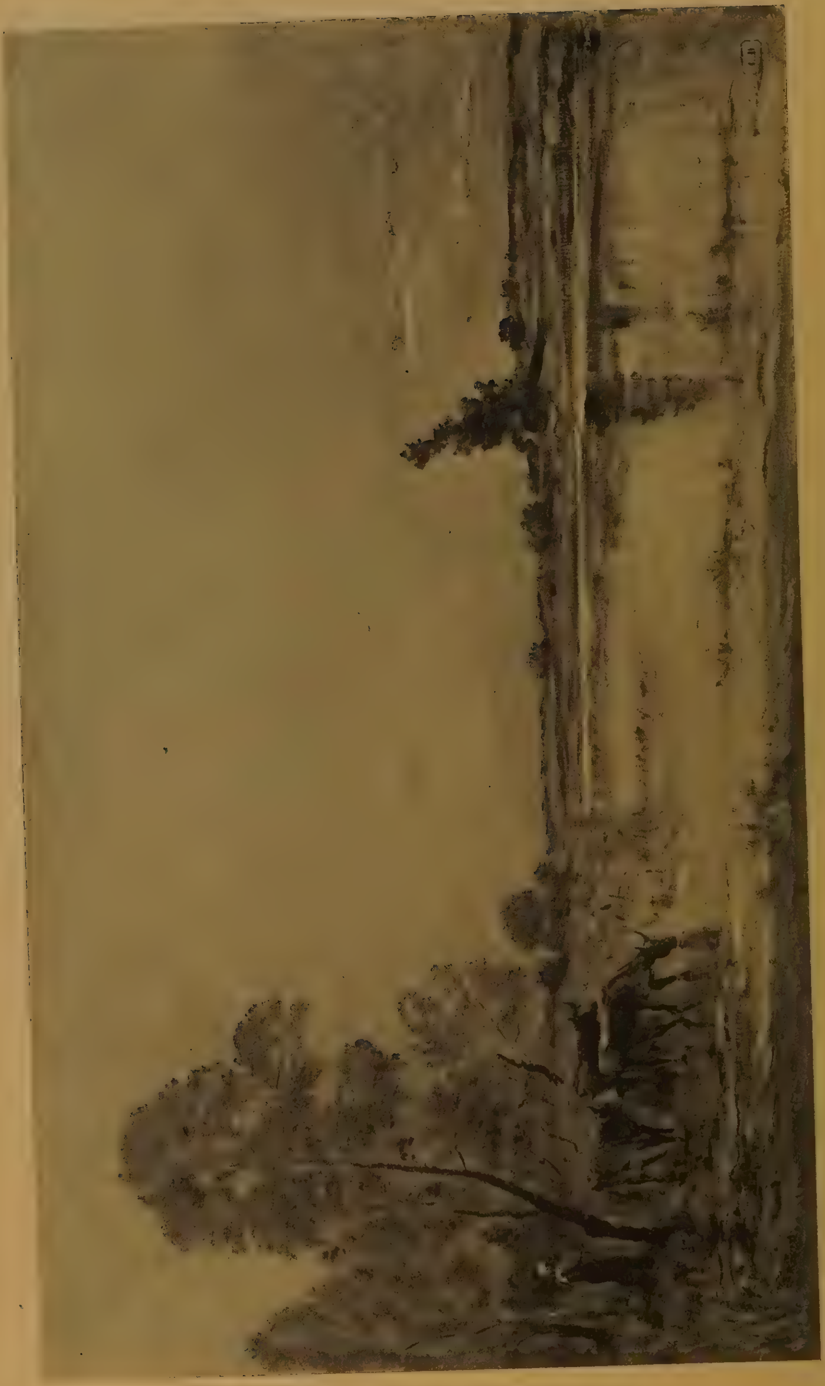
144—*THE COUNTESS OF PETERBOROUGH*

This lady, wife of Henry Mordaunt, second Earl of Peterborough, was before her marriage Lady Penelope O'Brien, daughter of Barnabas, sixth Earl of Thomond. She was a lady of the bedchamber to the second wife of James II., Mary d'Este of Modena, mother of the elder Pretender.

The lady is represented standing in a walled recess on the right of which a fountain is built out. The design of it is a boy struggling with a dolphin, the water spouting from its nostrils and gushing from its mouth into a shell-like basin. On this the lady rests her left hand, while the right is held across the body pointing towards the water. Her head leans slightly towards the left, and the fair hair, brushed negligently off her beautiful forehead and hanging behind in curls, is veiled with blue silk drapery that droops down her right side and is looped over the arm. The robe, of citron-colored silk, fits loosely over the fine bust and shows in its V-shaped opening the white frill of the chemise. The composition, while very decorative, is simple and unaffected; the painting broad and spirited, and unusually fine in tone.

Height, 58 inches; width, 45½ inches.





CHARLES FRANÇOIS DAUBIGNY

1817–1878

145—*RIVER SCENE WITH CATTLE—MOONRISE*

A primrose moon hangs high upon the left of a vaporous gray sky, over which are filaments of cloud, wine-colored, and to the right fluffs of rosy white. The river fills the centre of the landscape, gray and slumberous, with lines and tufts of reeds in the front, and the reflection of one bush that breaks the low line of the opposite shore. To the left of the foreground three cows have entered the water, one stooping to drink, and close by on the bank under a slender poplar stands a woman in slaty blue dress and white cap. Behind her begins a row of willow trees that follow the line of the left bank. The picture is a harmony of gray tones, tenderly atmospheric, notwithstanding the bold and sketchy manner of the painting.

Stamped C. D. *on right corner.*

Height, 34 inches; length, 58 inches.

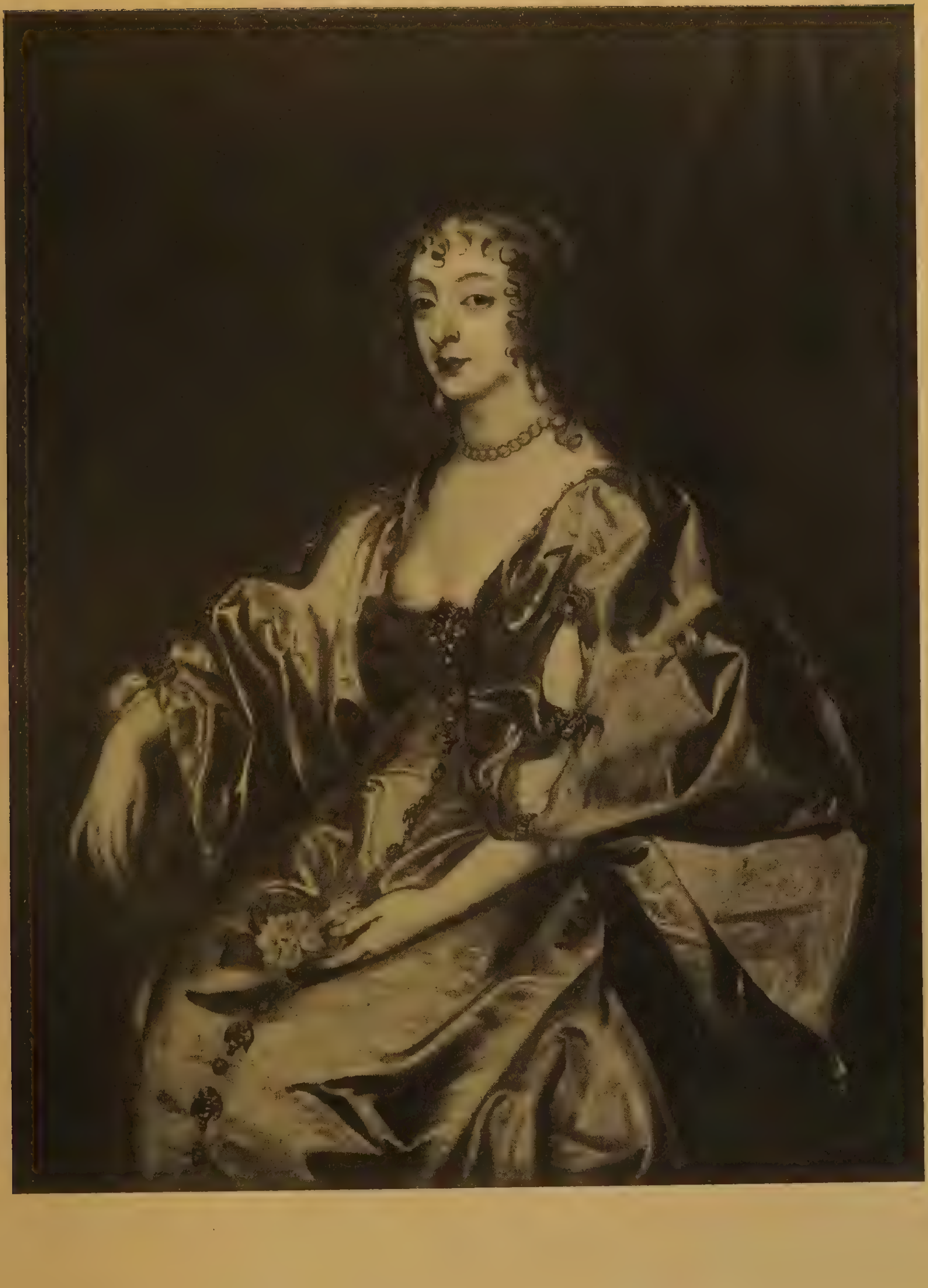
From the Collection of W. J. Laidlay, Drumore House, Campbelltown, Scotland.

SIR ANTHONY VAN DYCK

1599–1641

146—*HENRIETTA MARIA, WIFE OF CHARLES I*

In this splendid example of Van Dyck's courtly grace of portraiture the Queen is represented on a sofa, her figure, seen to the knees, facing three-quarters to the left. The right arm is laid upon a table and the beautiful hand suspended from its edge, while the other hand rests upon her lap, and on its upturned palm lie two roses. The head is held with graceful erectness against the golden brown background; the hair being of a golden red, disposed in little ringlets over the forehead and falling behind in a mass of smaller ones, held in place by a pearl comb. Her earrings and necklace are also composed of pearls. The robe is of pale blue satin; the bodice cut low and softly curving to the bosom, while the flowing sleeves hang low down in a point, the upper part being drawn above the elbow in voluminous folds, and slashed so as to show the white undersleeve. The costume is painted with consummate skill, and its masses of light and shade make a composition of delicate sumptuousness. A large cluster of dark stones decorate the breast, and from it hangs a string of gold fruit alternating with birds. The brown liquid eyes gaze out of the picture; the nose is long and slender, and the mouth very sweetly pursed. A



mingling of nobility and exquisiteness characterizes the whole portrait.

The picture is from Ashtead Park, Surrey, which in the reign of Charles I. was in the possession of Thomas, Duke of Norfolk. This nobleman was a cultivated patron of the arts, and held office at court until Parliamentary troubles reached a critical stage in 1642, when he was intrusted with the duty of escorting Queen Henrietta Maria and the Princess Mary to Holland. He remained abroad until 1646, when he set out to return to England but died on the journey.

Height, 48 inches; width, 37 inches.

SIR GODFREY KNELLER

1646–1723

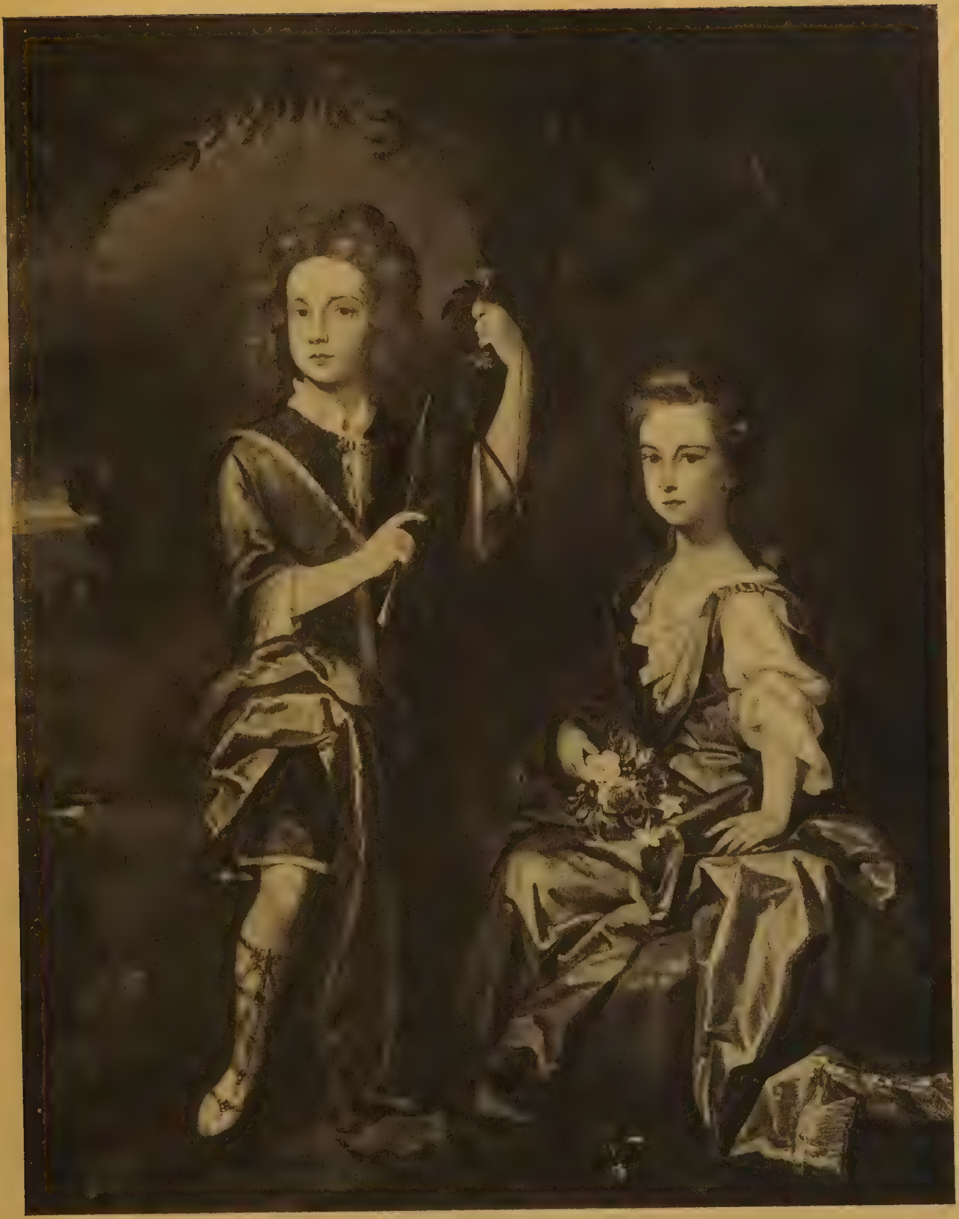
147—*PORTRAIT OF LORD CLIFFORD AND LADY JANE, HIS SISTER*

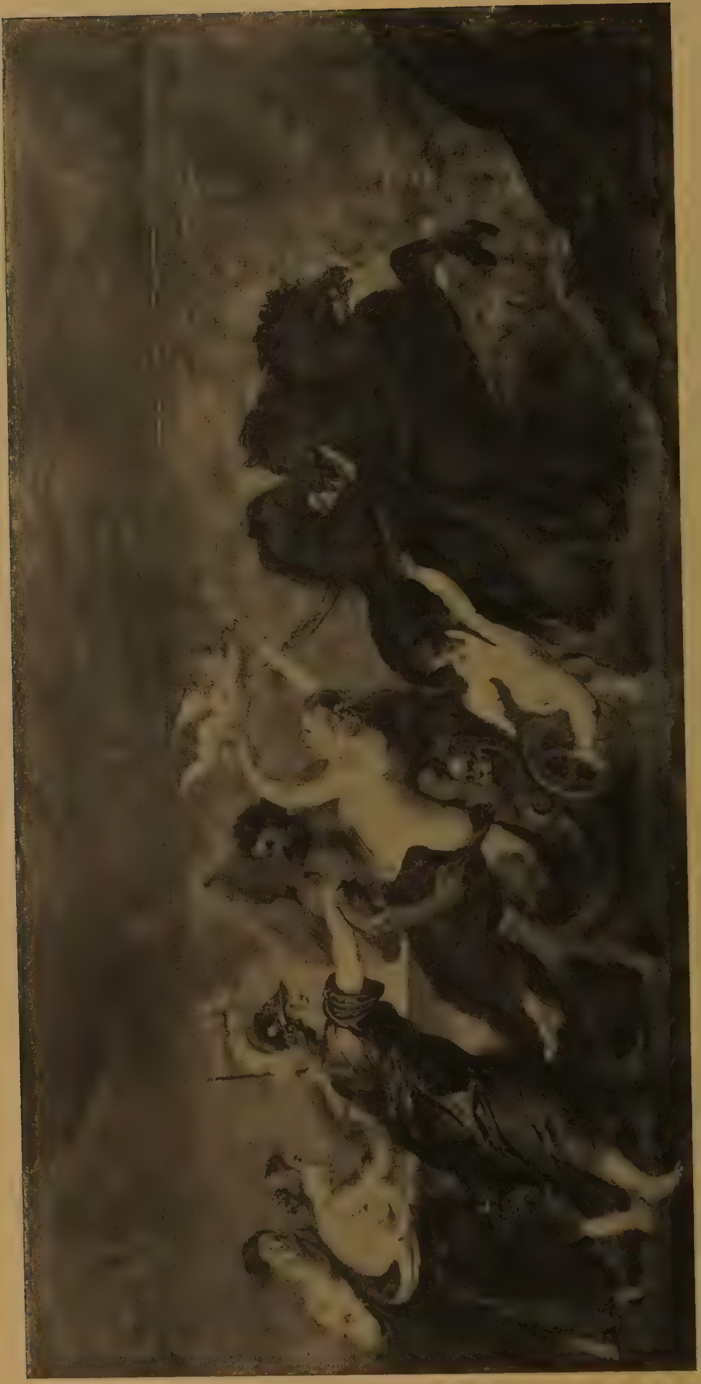
A curious mingling of natural grace and allegorical affectation appears in this handsome picture. The children are grouped under the spreading foliage of a chestnut tree in a garden, beyond which is the suggestion of a rampart wall, their little bodies tricked out in splendid raiment, designed according to prevailing notions of classical garb, and in the case of the boy grotesquely so. Yet, with all this bravery of artifice, the faces have the charming naturalness of childhood.

The little girl is seated on a stone, her trim figure erect in profile and the face turned towards us with an expression of serious sweetness. Over a white chemise with loosely flowing sleeves, a drapery of peach-bloom satin is draped from the shoulders, descending to the ground, where it is bunched in sumptuous folds. From her right shoulder a reddish plum-colored mantle falls over her arm. The boy, whose long ringlets resemble a Restoration wig in miniature, stands to the left of his sister, holding a bow and arrows. His costume consists of a deep blue tunic, trimmed down the front with gold lace, grayish blue tights and a cothurnus, the straps of which, with gems at their intersections, extend half way up the calf. A drapery of crimson silk, fastened at his back, lies across the right thigh and covers the left leg. The various fabrics are painted with consummate skill.

Another picture of the same children by Kneller was mezzotinted by I. Smith.

Height, 60 inches; width, 48 inches.





PETER PAUL RUBENS

1577–1640

148—*PLUTO AND PROSERPINE*

(A study for the larger picture in the Madrid Museum)

Pluto has caught the maiden in his arms and is mounting his chariot; the three brown horses plunging forward, as a Cupid, running alongside, lashes them with a whip, and another, floating in the air, holds the reins. To the left of the group Minerva, in a golden brown drapery, with corselet and white-plumed helmet, leans forward with outstretched hand laid upon Pluto's arm. The movement of her figure is repeated by two other maidens, one nude to the waist with olive green drapery around her legs, and the other garbed in a rosy veil that leaves her left arm and breast exposed. Beyond them is visible the water of Lake Enna under a warm sunset horizon, that changes above to blue sky, dappled with pink clouds, and gradually darkening towards the right, where it lowers angry and lurid.

Height, 30 *inches; length,* 62 *inches.*

PURCHASED FROM THE EXECUTORS OF MR. REUBEN MOSS.

GEORGE ROMNEY

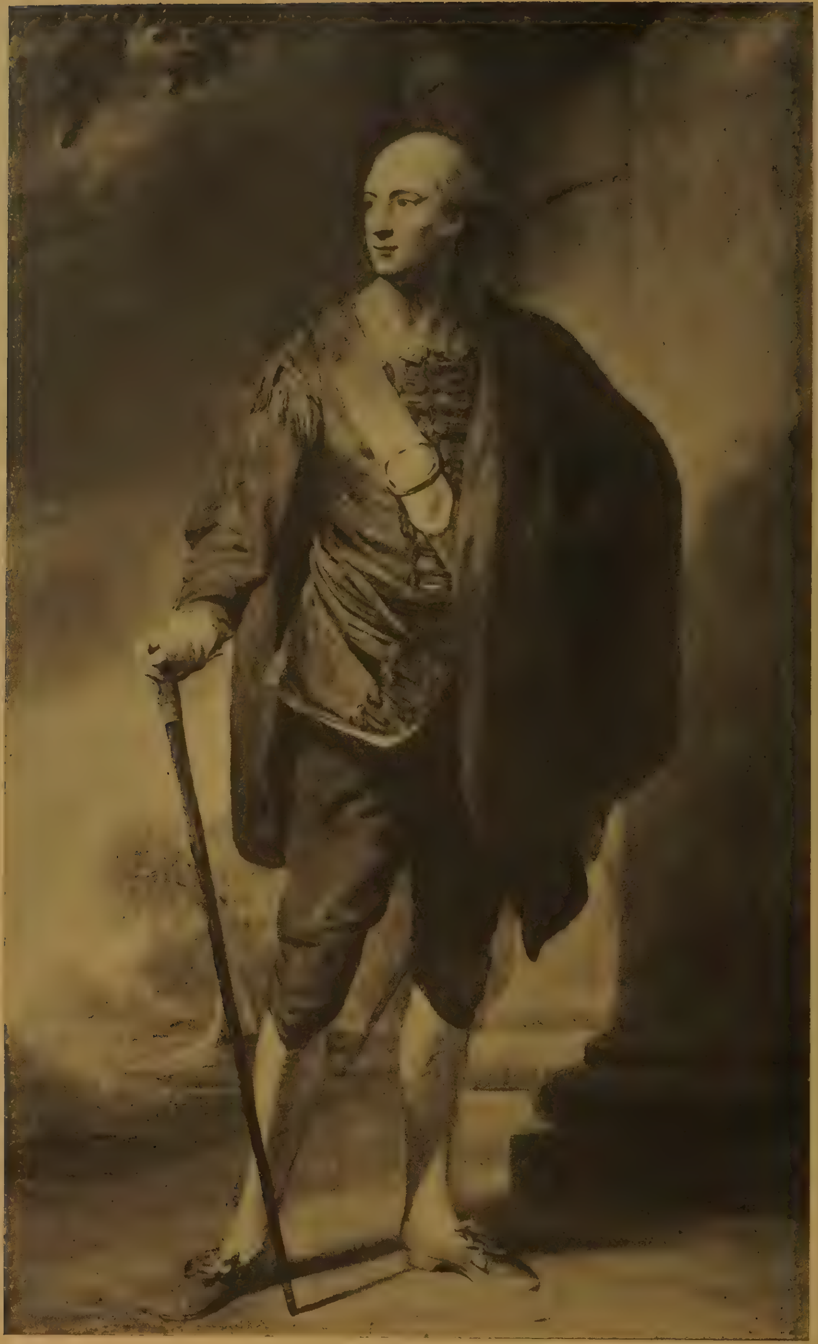
1734–1802

149—CHILD FLYING A KITE

A little barefoot girl, in plain white frock, who, tradition says, was the daughter of the artist, stands, flying a kite. Her face, surrounded by light curly hair, is raised as she looks up, while her right hand, lifted above her head, regulates the string, which passes through the left hand to the reel on the ground. The sweet little figure is silhouetted against large masses of white cloud.

Height, 50 inches; width, 40 inches.

From the Collection of John Rohde.



JOHN SINGLETON COPLEY, R.A.

1737–1815

150—DAVID GARRICK

The actor stands with his weight on the left leg, advancing the other and resting his drab gloved hand upon a cane. He is clad in a leather jerkin, warm buff in color, with a fringe of leather upon the shoulder and tags of the same running down the front. The collar and cuff are of lace, and a drab bandolier crosses his breast, holding a small sword which shows at the back between his legs. These are encased in breeches and stockings. From his left shoulder hangs a mantle of yellowish brown material, covering the left arm, which rests upon the hip. The fine head is bald, with light hair falling loose around the ears and neck; and the eyes, as Fanny Burney noted in her diary, are brilliant and piercing. Behind this strikingly alert figure are two columns and a beech trunk, with a distant view of pale greensward under a whitish sky that grows to dark slate above.

The picture is mounted in the original frame.

Height, 84 inches; width, 50 inches.

From the Collection of Mr. G. Hunt-Heigham.

JOSEPH MALLORD WILLIAM TURNER, R.A.

1775–1851

151—EHRENBREITSTEIN

The grand rock, crowned with its once impregnable fortress, for it now needs the protection of advance earthworks, is seen from the river; a paddle-wheel steamer, bright with passengers, and a boat, alongside of it, occupying the left of the foreground. Another boat, with figures in it, is moving in mid-stream, and a third lies under the opposite bank. Following the course of this is a wall, with square towers at intervals, beyond which is a row of steeply roofed houses, some of them with double tiers of dormer windows. Behind them mounts the rock, shrouded in soft transparent shadow at the base, luminous atop with rosy yellow light, under a pale-greenish sky, dappled and skeined with vapor. To the right, connected by a high viaduct, is a darker mass of rock and ruin, golden brown in the shadow. The picture is an exceedingly beautiful example, with a noble simplicity of composition, exquisiteness of color and lovely effects of atmosphere.

Height, 23½ inches; length, 29 inches.

FROM THE COLLECTION OF MR. DOUGLAS MURRAY.

GERARD VAN HONTHORST

1590–1656

152—ST. MATTHEW CALLED FROM THE RECEIPT OF CUSTOM

Figures, realistically represented in the costumes of the seventeenth century, are congregated round a table, to the left of which is the Christ in blue and red drapery, with a nimbus above His head, who leans back with outstretched hand beckoning St. Matthew. The latter sits upon the right of the table with his arm upon it, leaning forward; his strong face, surmounted by a black biretta, earnestly fixed upon the Christ. Prominently catching the light in the centre of the group is a young man who turns from making entries in a book to note the cause of the interruption. A white feather dangles from his cap, and his figure is clad in a buff doublet with slashed sleeves and white loose breeches. To the right of him an old man's head is bowed over the table as he poises a pair of scales. Behind him appear two other figures, one in partial shadow; and two faces are also visible above the Christ's shoulder.

The figures are strongly drawn, with pronounced skill in the foreshortening; the heads are finely modelled and full of character, and the fabrics painted with truth and feeling. The canvas is a museum picture of notable interest.

Height, 57 inches; length, 88 inches.

From the Collection of Lord James Butler, Drumcondra Castle, Ireland.
Exhibited at the Dublin Fine Arts Exhibition.

TINTORETTO (JACOPO ROBUSTI)

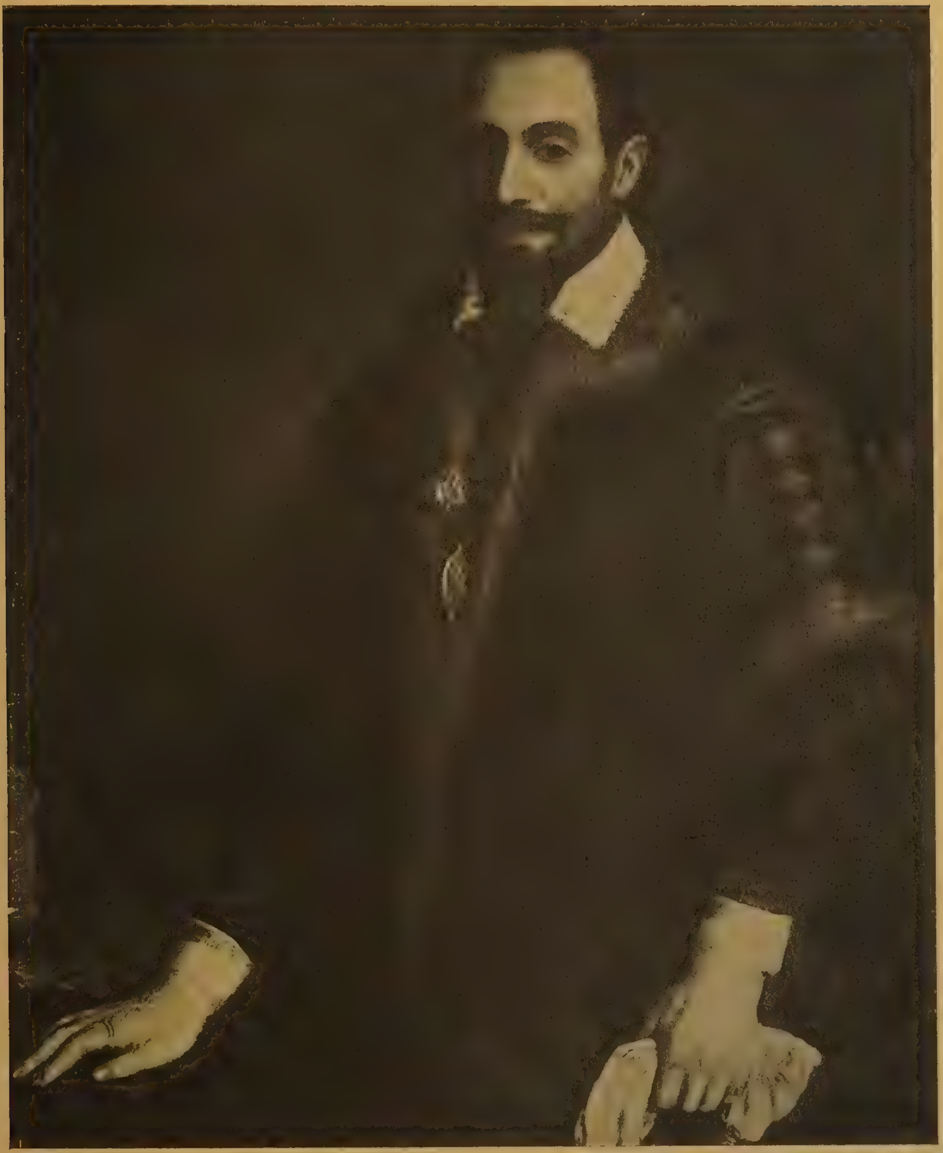
1518–1594

153—A PROCURATOR OF ST. MARK'S

This dignitary, a member of the Pesaro family, stands against a dark olive background, his figure seen to the knees, facing three-quarters to the left. The face is ruddy, with short black hair and a dark brown mustache and pointed beard, relieved against the white of a lace collar. He is clad in a black velvet doublet, edged with brown fur, the sleeve hanging full and short over the black velvet sleeve of the under-tunic. Upon the breast, by a brown cord, hangs a pendant with an amber-colored gem in the centre and a gold star suspended from the bottom. He rests his right hand on a table covered with a crimson and black cloth, on which shows the edge of a gold casket, while his right hand, hanging down, holds a white handkerchief. Rings encircle the first finger of the right hand and the little one of the left.

Height, 43 inches; width, 36 inches.

From the Collection of Lord Methuen.



PAUL POTTER

1625–1654

154—*LANDSCAPE AND CATTLE*

This magnificent example of the Dutch cattle painter who reached such an early maturity and died so young has been reckoned as one of the most important after the famous "Bull" at The Hague. On the left of the picture the roof and chimney of a cottage and two trees with scanty foliage appear above a rude wall of earth, which separates them from the foreground. Here on the mossy turf, which shows in places the brown undersoil, five cows are grouped. In the centre, facing the cottage, stands a brown one, under whose belly shows the white face of a dark dun that lies beyond her. In front of her lies another of similar color, and at this one's back a black and white cow is extended ahead of the standing one. To the right of this group a white and dun is feeding, facing towards the water, which follows the irregular curvings of the shore upon the right as far as the middle distance. At this point a road ascends to the right, up which a man and his dog are following a cow and some sheep. In the background rise wooded hills under a grayish white sky, the right side of which is filled with creamy cloud.

The natural character of the cows, their impressive bulk of form and richness of color, are splendidly realized, and in the farther portion of the picture there is a charming contrast of delicate tones. It is in every respect a most notable example.

Signed at the right, PAULUS POTTER, 1646.

Height, 39 *inches; length,* 51½ *inches.*

FROM THE COLLECTION OF MR. G. FEATHERSTON GIFFEN.

SIR JOSHUA REYNOLDS, P.R.A.

1723–1792

155—*RICHARD GRENVILLE, FIRST EARL TEMPLE*

The subject of this superb portrait, a brother of George Grenville, the author of the notorious Stamp Act, allied himself in politics with William Pitt, his brother-in-law, by whom he was promoted to the offices of Lord of the Admiralty and Lord Privy Seal. His correspondence and that of his brother George with Pitt was edited as "The Grenville Papers" in 1852 by W. J. Smith. He was born in 1711 and died at Stowe in 1779.

He is represented in the robes of a peer and decorated with the ribbon and regalia of the garter, his left hand resting on his breast and the other extending downwards, holding his coronet. He wears a powdered wig, bunched over the ears and tied behind, and stands almost in profile facing to the right, with the weight of the body on the left leg and the other slightly bent back from the knee. An ermine tippet reaches to his elbows, and below it the scarlet cloak descends and masses itself in ample folds on the floor. His coat is of brown silk embroidered with gold; the breeches are crimson, the stockings and shoes white. The regalia that hangs round his neck is a chain of gold tie-knots, alternating with jewels of blue enamel, and from it suspends a mounted Saint George in conflict with the dragon.

The Garter, with the legend "Honi soit qui mal y pense," encircles his leg.

Behind him on the left is a column with a curtain of crimson drapery, and to the right a balustrade, beyond which appear a round tower and bushes. The picture is splendid in color, painted throughout with magisterial decision.

It is mounted in the original frame.

Height, 93 inches; width, 57 inches.

FROM THE COLLECTION OF THE DUKE OF BUCKINGHAM AND CHANDOS.

AMERICAN ART ASSOCIATION,
MANAGERS

THOMAS E. KIRBY,
AUCTIONEER

BIOGRAPHICAL NOTES AND INDEX

ALKEN, HENRY

English painter and engraver of subjects of field sports. In 1816 published " The Beauties and Defects of the Figure of the Horse "; in 1869, " Jorrock's Jaunts and Jollities."

20—Cotherstone, Winner of the Derby, 1843

ANDREWS, THOMAS

A pupil and follower of Morland.

10—The Seaman's Resort

BACKHUYSEN, LUDOLF

Born at Emden, 1631; a pupil of Aldert van Everdingen; worked much at Amsterdam. Celebrated in his own day for sea-pieces, and especially for rendering of storms. In latter part of life etched a few plates and practised engraving. Died at Amsterdam, 1708.

43—Shipping

BAKER, WILLIAM BLISS

Born in New York, 1859. Pupil of Bierstadt, M. F. H. de Haas and of the National Academy. First exhibited in 1879. By 1889 had secured a solid recognition. Died from a chill the same year, at Ballston, New York.

90—Hiding in the Haycocks

BARRET, GEORGE, R.A.

Born in Dublin, 1728. Enjoyed the favor of Burke, who introduced him to wealthy patrons. Was successful in Dublin, and more so in London. One of the original members of the Royal Academy. Appointed Master Painter to Chelsea Hospital. Etched a few plates. Died, 1784.

54—Landscape

BEECHEY, SIR WILLIAM, R.A.

Born at Burford, Oxfordshire, 1753. Originally a house painter, then studied law, and finally entered the Royal Academy school. Painted for some years, in Norwich, "conversation pieces" after the manner of Hogarth, and portraits. Returned to London; painted Queen Charlotte, George III. and all the royal family, and enjoyed the favor of society. Died at Hampstead, 1839.

65—James, Earl of Cardigan

BERCHEM, NICOLAS

Born at Haarlem, 1620. Son and pupil of Pieter Claasz; studied also with Van Goyen, J. B. Weenix and Jan Wils, whose daughter he married. In 1642 he entered the Guild of Haarlem. Probably visited Italy, 1648-1655, and finally settled in Amsterdam. At first influenced by Weenix, he gradually found his own style and shared with Jan Both the high regard of his contemporaries. A clever and fairly prolific etcher. Died at Amsterdam, 1683.

30—Man Cleaning a White Horse

142—Italian Landscape with Bathers

BEYEREN, ABRAHAM VAN

Born at The Hague about 1620. Still-life painter; favorite subject, fish. Flourished at The Hague from about 1650 to 1670. Member of the Guilds of The Hague and Alkmaar. Represented in the galleries of Berlin, Dresden, Rotterdam, Amsterdam and The Hague. Died after 1674.

125—Still Life—Fish

BLAKELOCK, RALPH ALBERT

Contemporary. Born in New York, 1847. Son of a physician. A medical career was intended, but love of music and painting and a tour through the West, with study of Indians, decided him to become a painter. Self-taught. His works are distinguished by rich and subtle harmonies of color, and poignant, poetic sentiment.

75—Small Landscape

78—Autumn Landscape

BRANGWYN, FRANK

Contemporary. Born in Lincolnshire, England. Associate of the Champ-de-Mars, Paris. Represented in the Luxembourg; Tate Gallery, London; and in the Carnegie Institute, Pittsburg.

135—Spanish Fishermen

BRUEGHEL, PETER

One of the numerous painters of the Brueghel family.

3—Village Scene

4—Landscape and Figures

BUNCE, WILLIAM GEDNEY

Contemporary. Born at Hartford, Connecticut, 1842. Pupil of William Hart; later, of Achenbach in Düsseldorf and P. J. Clays in Antwerp. Lives chiefly in Venice.

76—Entrance to the Grand Canal—Sunset. Water Color

CALLCOTT, SIR AUGUSTUS W., R.A.

Born at Kensington, London, in 1779. Brother of Dr. Callcott the musician, and himself began life as a chorister in Westminster Abbey. Studied at the Academy under Hoppner; first exhibited portraits; after 1803, landscapes, chiefly river and coast scenes. Later visited Italy, and painted " Italian " landscapes; also executed two subject-pictures, "Raphael and the Fornarina " and " Milton Dictating to his Daughters." Appointed Surveyor of the Royal Pictures. Died in Kensington in 1844.

41—Sea Piece and Shipping

CANALETTO (ANTONIO CANALE)

Born in Venice in 1697. Pupil of his father, Bernardo Canale, a decorator and scene painter. In 1719 went to Rome; drew and copied the antiquities. Returning to Venice, occupied himself exclusively with views of that city. In 1764 visited London, remaining there two years. Etched thirty-one plates of " Views of Venice." Died there in 1768.

102—View on the Grand Canal, Venice

CARPENTIERS, ADRIEN

A native of Switzerland. Settled in London, about 1760, as a portrait painter. Frequent exhibitor at the Society of Artists, in Spring Gardens. Died in London about 1778, at an advanced age.

96—Portrait of a Lady

COLLINS, WILLIAM, R.A.

Born in Great Tichfield Street, London, in 1788; his father being a picture cleaner and dealer, and a friend of Morland's. Entered Royal Academy schools; exhibited for the first time in 1809. Painted rustic groups, landscapes and coast scenes. Father of Wilkie Collins, the popular novelist. Died in London, 1847.

32—Fishermen's Children

73—Harvest Showers

CONSTABLE, JOHN, R.A.

Born at East Bergholt, Suffolk, in 1776; the son of a miller. Attended school in Dedham, spending his leisure in sketching. Admitted a student of the Royal Academy in 1799. Commenced as a portrait painter, but exhibited a landscape in 1802, and henceforth devoted himself to this branch. In 1819 exhibited "A View on the Stour," and was elected an Associate; but full membership was delayed until 1829, when he was in his fifty-third year. Resided at Hampstead, near London. His house was full of unsold pictures. The French, however, had recognized his greatness; and his pictures, exhibited in Paris, undoubtedly influenced French landscape. Died suddenly, April 1, 1837.

12—Watering the Horse

COPLEY, JOHN SINGLETON, R.A.

Born at Boston in 1737. Mostly self-taught, though helped by his stepfather, Peter Pelham, the painter and engraver, who died in 1751, about which time Copley began to paint portraits. In 1774 he visited Rome, and the following year settled in London. Patronized by royalty and society, he painted portraits and historical subjects, among the latter, "Death of Chatham" and "Death of Major Pierson." His best works were collected by his son, Lord Chancellor Lyndhurst, and many have been engraved. Died in London, 1815.

72—Portrait of the Pelham Children

150—David Garrick

COURBET, GUSTAVE

Born at Ornans, France, 1819. Commenced to study law in Paris, but drifted round the studios and studied the old masters in the Louvre. Independent, he would have nothing of the academical or romantic schools, and struck out for realism; first attracting attention by his "Dinner at Ornans," in 1849. At the Expositions of 1855 and 1867 he made an exhibition of his works in a separate building, outside the grounds. Two years later Munich honored him with a separate room and the Bavarian Order of St. Michael. He accepted it, but refused the Legion of Honor. During the Commune he was elected Minister of Fine Arts, and to save the Louvre was forced to consent to the destruction of the Vendôme Column. For this he was imprisoned and fined; after which he retired to Vevay in Switzerland, and died there, 1878.

27—Coast with White Cliffs

91—Coast Scene

CRESWICK, THOMAS, R.A.

Born at Sheffield, England, in 1811. Studied at Birmingham, and in 1828 settled in London, and began exhibiting at the British Institute and Royal Academy. His first works were Welsh and Irish scenes; later his landscapes were drawn from the north of England. Contributed to the Etching Club. Lived in Bayswater, and died there, 1869.

13—Road to Ballahulish

CROME, JOHN (OLD CROME)

Born in Norwich in 1769. Founder of the Norwich school of landscape, to which Cotman, Stark and Vincent belonged. Son of a poor weaver, he began life as a doctor's boy, and later worked with a house and sign-painter. He sketched from nature, and a local collection of pictures enabled him to study some good examples of Dutch landscape. He also visited the collections in London. But he worked in the neighborhood of Norwich, forming with a few local painters and his own pupils the little "Society of Artists," founded in 1805. He rarely exhibited in London, but visited Paris in 1814. He died in his native city in 1821.

44—Coast Scene—Moonlight

79—View near North Elmham

97—Landscape with Ruined Church

CROME, JOHN BERNAY

Born in 1793, eldest son of "Old Crome." Educated in Norwich and studied art with his father. In 1811 appeared as an exhibitor at the Royal Academy. He frequently painted moonlight scenes. Resided for several years at Great Yarmouth, and died there in 1842.

58—River Scene—Moonlight

CUYP, AELBERT

Born at Dordrecht in 1620. Studied under his father, Jacob Gerritsz. Married in 1658, and lived chiefly on his estate, Dordwijk, near Dordrecht, where, as vassal of the Countship of Holland, he had the right to sit in the Supreme Court of Justice. In 1672 his name was presented to the Stadtholder William III. as nominee for membership in the regency of Dordrecht. In fact, he was a person of much consequence, and, as his name does not appear in the Guild, some have thought he practised art as an amateur. In his early years he painted still-life, birds, stables and sometimes portraits, signed A. C.; later, figures, cattle, landscapes and water scenes, signed with his whole name. Died in Dordrecht, 1691.

53—Portrait of a Gentleman

CUYP, JACOB GERRITSZ

Born in Dordrecht in 1575. Father of Aelbert Cuyp. Portrait and animal painter, pupil of Abraham Bloemart. Founded in 1642 a Guild of St. Luke in his native city. "He belongs to that prominent group of masters, like Ravesteyn, Hals, Bramer, who, as true interpreters of nature, led Dutch art to the high development culminating in the genius of Rembrandt." His death occurred after 1649.

138—Girl with Orange

DANBY, JAMES F., A.R.A.

Born at Bristol, 1816. Son of Francis Danby, A.R.A. Landscape painter; member of the Society of British Artists, and a constant exhibitor at the Academy. Died in London, 1875.

8—On the Medway

DAUBIGNY, CHARLES FRANÇOIS

Born in Paris, 1817. Under the tuition of his father, Edme François, he painted boxes, clock-cases and other articles of commerce. Visited Italy at the age of eighteen, and upon his return studied with Paul Delaroche. First exhibited at the Salon of 1838, and continued to be a regular contributor. Especially fond of river scenes, which he painted from a floating studio. Left many etchings. Died in Paris, 1878.

145—River Scene with Cattle—Moonrise

DEELEN, DIRCK VAN

Born at Heusden, 1607. Said to have been a pupil of Frans Hals, which is very doubtful. Visited Italy about 1831, and lived temporarily at Haarlem, Delft and Antwerp; finally settled at Arnemuyden, where he became burgomaster. His architectural subjects, in which Van Herp, Palamedes, Stevens and Wouverman supplied the figures, are distinguished for their fine lineal and aërial perspective. Died in 1673.

126—Italian Street Scene

DELACROIX, AUGUSTE

Born at Boulogne, 1809. Genre and marine painter. Medal of the first class, 1846. Died at Boulogne in 1868.

117—Coast Scene

DENON, BARON DOMINIQUE VIVANT

Born at Chalons on the Saône, in 1747. He accompanied Napoleon to Egypt. His book on the expedition, "Voyage de la Haute et Basse Égypte," was illustrated with drawings by himself. He was made Director-General of Museums, and consulted by Napoleon on all matters connected with the Fine Arts. He designed and etched many portraits of ladies who had attracted him on his diplomatic travels; also the collection of painters' portraits in the Uffizi Gallery at Florence, and reproductions of some of Rembrandt's etchings. He resembled Voltaire in features and in his wit. Died in Paris, 1825.

23—View near Cairo

DORÉ, GUSTAVE PAUL

Born at Strasburg in 1833. Real name Dorer, which he modified into the French equivalent. When fifteen years old he was invited to contribute to the "Journal pour rire." His first oil-painting admitted to the Salon was the "Battle of Alma" (1855), but he did not attract attention until 1863. He executed a number of ambitious historical subjects of immense size, such as "Christ Leaving the Prætorium"; but they did not add to his permanent reputation, which rests most firmly on his wonderful versatility as an illustrator of books. He possessed considerable ability as a sculptor. Died in Paris, 1883.

98—Rocky Glen

DROUAIS, FRANCOIS HUBERT

Born in Paris, 1727. Studied first under his father, Hubert Drouais, a portrait painter, and then with Nonotte, Carle Vanloo, Natoire and Boucher. His portraits of the sculptors Couston and Bouchardon, in 1758, secured him admission to the Academy, and led to his introduction at Court. He painted the royal family and many famous men of the day. Died in Paris, 1775.

59—Portrait of Buffon

DUSART, CORNELIS

Born at Haarlem in 1660. An excellent pupil and imitator of Adriaan van Ostade. Entered the Guild in 1679. He also executed some spirited etchings and a few plates in mezzotint. Died in Haarlem, 1704.

2—The Toper

DYCK, SIR ANTHONY VAN

Born of a good family at Antwerp, 1599, the seventh child of twelve. His father was a silk merchant, his mother skilful as a flower painter and embroiderer. When ten years old he was apprenticed to Hendrik van Balen, and in 1615 entered the Academy of Rubens, remaining five years as pupil and assistant. The master procured him an introduction to James I., whose portrait he painted at Windsor, and assisted him to visit Italy. Here he painted the portrait of Cardinal Bentivoglio, now in the Pitti Gallery. After five years' stay he returned to Antwerp, and again Rubens helped him to favor. He paid an unsuccessful visit to England in 1627, and for three years lived in Antwerp and Brussels, painting religious pictures and portraits and etching the portraits of painters. In 1632 he accepted the invitation of Charles I., painted portraits of the king, queen and royal family now at Windsor, was knighted and appointed Court painter. He lived in sumptuous style at Eltham, and in the winter at Blackfriars. Here he died in 1641, and was buried in the old Cathedral of St. Paul, near the tomb of John of Gaunt.

50—Portrait of Inigo Jones

146—Henrietta Maria, Wife of Charles I

FORTUNY, MARIANO

Born at Reus in Catalonia, 1838. Pupil of Palau, of Claudio Lorenzales and of the Barcelona Academy, where he won the Prix de Rome in 1856. After his three years' stay in Rome, during which he studied Raphael and made sketches of Roman life, he was sent to Morocco by the government to paint the incidents of General Prim's campaign. In 1866 he went to Paris and was introduced by Zamacois to Goupil, and the following year visited Madrid and married the daughter of Madrazo, director of the Madrid Museum. With the exception of a year in Paris (1869-1870) and three years in Spain, he spent the rest of his life in Rome. He died there in 1874.

118—Original Sketch for "The Spanish Marriage"

GAINSBOROUGH, THOMAS, R.A.

Born in 1727 at Sudbury, Suffolk, fourteen miles from Constable's birthplace. Apprenticed to a goldsmith in London, who introduced him to Gravelot, an engraver. The latter instructed him in drawing, and procured him admission to the St. Martin's Lane Academy. After an ineffectual attempt to practise portrait-painting, he returned home and married Mary Burr, a young lady of moderate means. Fifteen years he resided in Ipswich, painting portraits and landscapes, and then moved to the fashionable watering-place, Bath. His success was pronounced. In 1784 he moved to London, and was received as the rival of Reynolds. He died in 1788.

49—Portrait of Lord Dundonald

104—The Carrier's Cart

106—Portrait of Lady Buller

GRIEFF, ANTON

Born at Antwerp in 1670. He lived at Brussels, and died there in 1715, but no particulars of his life are recorded, though from his style it is conjectured that he was a pupil of Frans Snyders. He painted small wooded landscapes, with dead game, dogs and accessories of the hunt.

22—Still Life

GUARDI, FRANCESCO

Born in Venice, 1712. A pupil and imitator of Canaletto. Painted views of Venice which, though less precise in perspective and architectural detail than his master's, are charming in style and execution. Died in Venice, 1793.

46—Venetian Scene

HAVELL, WILLIAM

Born at Reading in 1782. In 1804 he became one of the original members of the Water-color Society. He accompanied Lord Amherst's mission to China in 1816, and subsequently stayed for some years in India. Returned to England in 1825, and, after a visit to Italy, devoted himself to oil-painting. He died at Kensington in 1857.

92—The Garden of the Hesperides

HERP, GUILLIAM VAN

Born at Antwerp in 1614. At twelve years old he was apprenticed to Darman Wortelmans at Antwerp, and two years later to Hans Birmans. In 1637-1638 he became a master in the Guild, and was afterwards much influenced by Rubens. His pictures are not numerous; they usually represent interiors with figures. Sometimes he put figures into Van Deelen's architectural pictures, as in the case of the one in this collection. He died at Antwerp in 1677.

126—Italian Street Scene

HERRING, SENIOR, J. F.

Born in Surrey in 1795. At the age of eighteen he found employment at Dorchester in coach-painting. Then he worked as stage-coachman, and for a few years drove the " York and London Highflyer." He devoted himself to painting, and was known as the artist-coachman. With the assistance of friends he was able to give himself up to painting and took some lessons from Abraham Cooper. His earlier works were confined to race-horses, and for thirty-three years he painted the winners of the St. Leger. In 1830 he moved to Newmarket and thence to London, from which time the scope of his subjects widened. He received commissions from William IV. and Queen Victoria, and enjoyed great popularity. Died at Tunbridge Wells, 1865.

133—Waiting for the Ferry

HILDER, RICHARD

Exhibited at the Royal Academy between 1830 and 1851.

1—Small Landscape

HILTON, WILLIAM, R.A.

Born at Lincoln in 1786. He received lessons from John Raphael Smith, the crayon draughtsman and mezzotint engraver. First exhibited in 1803, and from 1806 attended the Academy schools. In 1827 he succeeded Thompson as keeper of the Academy, endearing himself to the students by his singularly amiable disposition. He married the sister of Peter de Wint. Her death after seven years of marriage crushed his energy and hope. He died in 1839.

143—Portrait of Lord Althorp, afterwards Third Earl Spencer

HOGARTH, WILLIAM

Born in London, in the Ship Court, Old Bailey, 1697. Apprenticed, about 1712, to Elias Gamble, a silversmith, after which he turned to engraving. Then he passed to prints for books; and, after 1728, to oil-painting, producing small " conversation pieces." In 1729 he made a runaway marriage with Sir James Thornhill's only daughter. Four years later he settled in Liecester Fields and established his reputation as a painter by the series of " A Harlot's Progress," followed quickly by " The Rake's Progress." In 1745 his art culminated in the six pictures of " The Marriage à la Mode." In 1757 he was appointed sergeant-painter to the king. He died at his later home in Lincoln's Inn Fields, 1764, and was buried in Chiswick Churchyard.

108—The Green Room

HONTHORST, GERARD VAN

Born at Utrecht in 1590. Studied under Abraham Bloemaert, but when he was about twenty went to Italy and settled in Rome. Here he studied and acquired the style of Caravaggio, his pictures meeting with great favor at Rome. On his return to Utrecht he was elected dean of the Guild, and opened a school. Invited to England by Charles I., he spent the year 1668 in decorating the Palace of Whitehall with allegorical subjects. He also decorated the palace at The Hague, the House in the Wood, and Ryswick, and for the King of Denmark painted a series of pictures illustrating Danish history. His later years were devoted to portraits. He died in Utrecht in 1656.

152—St. Matthew Called from the Receipt of Custom

HOOGHE, PIETER DE

Born at Rotterdam, probably in 1632. His style was formed from a study of Karel Fabritius and of Rembrandt. He worked at Delft and Haarlem, painting interiors and portraits which are distinguished for qualities of tone and lighting. Out of Holland his works are extremely scarce, and even in that country are accounted rarities. He died in 1681.

101—Interior

HOPPNER, JOHN, R.A.

Born in Whitechapel, of German parentage, in 1759. After being a choir-boy in one of the royal chapels, he entered the Academy schools. His style was founded on a study of the works of Reynolds, though he was not a copyist. Through the patronage of the Prince of Wales he became the rival of Lawrence in fashionable popularity. Died in London in 1810.

51—Child with Basket of Flowers

HUDSON, THOMAS

Born in Devonshire in 1701. He was the pupil of Jonathan Richardson, and became his son-in-law. After the death of his teacher, he became the most fashionable portrait painter of his time, until his popularity was eclipsed by that of his pupil Reynolds. He acquired considerable wealth, and formed a fine collection of drawings of the old masters. He died at Twickenham in 1779.

139—Portrait of William Pitt, afterwards Earl of Chatham

JANSSENS VAN CEULEN, CORNELIS

Born, probably at Amsterdam, but possibly in London, in 1590. He had already attained celebrity in Holland when he visited England in 1618, and was taken into the service of James I. The arrival of Van Dyck in 1632 interfered with his position, but he continued in England until 1648. Then he settled in The Hague. His death occurred probably at Amsterdam between 1662 and 1664.

94—Portrait of the Queen of Bohemia

JEROME, AMBROSINI

A pupil of Lawrence.

141—Children of Queen Victoria

KAUFFMANN, ANGELICA, R.A.

Born at Coire in the Grisons, in 1741, the daughter of an Austrian painter, Johann Joseph Kauffmann. At an early age she attained great proficiency in music and languages and showed ability in painting. Her father gave her instruction, and, that she might study the old masters, resided by turns in Milan, Florence and Rome. In 1765 she was received in England with great distinction and nominated one of the original thirty-six members of the Royal Academy. She was entrapped into a clandestine marriage with the valet of the Swedish Count de Horn, of whom she finally rid herself by the payment of £300. In 1781 she married Antonio Zucchi, a Venetian painter, with whom she retired to Rome. She died there in 1807, and was buried in Sant' Andrea della Frate.

47—Portrait of the Artist

113—Lady in a White Dress

KEITH, WILLIAM

Contemporary. A native of California, where he resides.

77—Landscape with Pool and Cattle

KNELLER, SIR GODFREY

Born at Lubeck in 1646. Destined for a military career, he was sent to Leyden to study fortifications and mathematics; but, displaying a taste for art, was allowed by his father to proceed to Amsterdam. There he entered the school of Rembrandt, and afterwards studied under Ferdinand Bol. In 1672 he went to Rome and became the pupil of Carlo Maratti and Bernini. After working for some time in Hamburg, he proceeded to London in 1674. He painted the portrait of Charles II., and his reputation was established. He painted Louis XIV., James II., William III., Peter the Great, Queen Anne, Charles IV. of Spain and George I. After residing for twenty-four years in Covent Garden, he settled near Twickenham, at Kneller Hall, which in his lifetime was called Whitton House. He died there in 1723, and was buried in the churchyard of the village, while a monument, with an epitaph to his memory by Pope, was erected in Westminster Abbey.

68—Lady Catherine Wyndham

71—Portrait of Queen Anne

112—Portrait of Joseph Addison

147—Portrait of Lord Clifford and Lady Jane, His Sister

LANDSEER, SIR EDWIN, R.A.

Born in London, 1802. The youngest son of John Landseer, A.R.A. He early showed a talent for drawing, and was instructed by his father, and sent out into the field to draw the cattle and sheep. He first exhibited at the Royal Academy at the age of thirteen, and the following year entered the Academy schools. He exhibited yearly until 1822, when he paid his first visit to Scotland. In 1826 he was made Associate, at the earliest age permissible. In 1850 he was knighted, and five years later received the large gold medal at the Paris Exposition. His reputation as an animal painter was extraordinary, and more than three hundred engravings have been made after his works. Died in London, 1873.

25—Odin

26—Hafed

LARGILLIÈRE, NICOLAS

Born in Paris in 1656. His father, a merchant, settled in Antwerp, and Nicolas became a pupil of Anton Goubau. About 1675 he visited England, and found work in the royal palaces under Lely. This brought him to the notice of Charles II., whose portrait he painted, as well as several of the nobility. After four years' stay he settled in Paris and became the intimate of Van der Meulen and Le Brun. He paid another short visit to England and painted the portraits of James II. and his wife, Mary of Modena, and the infant Prince of Wales. After the death of Le Brun and of Mignard, he occupied the foremost position in the French school of portraiture and historical painting. Died in Paris, 1746.

45—Princesse Clementina Sobieski

61—Princesse de Condé

LAWRENCE, SIR THOMAS, P.R.A.

Born at Bristol, 1769. The family moved to the White Hart Inn, Devizes, where the boy displayed such skill in making crayon drawings of the customers, that his father took him to Oxford, and thence to Bath, obtaining numerous sitters. In 1787 he went to London and entered the Academy schools; next year exhibiting the portrait of Miss Farren, which secured him the notice of the king, who, on Sir Joshua's death in 1792, appointed him painter in ordinary. His studio in Old Bond Street was the resort of fashion, and he painted all the notables of his time, visiting Aix-la-Chapelle in 1814 to paint the portraits of the allied sovereigns, their statesmen and generals, which formed the commencement of the Waterloo Gallery at Windsor. Thence he went to Rome and painted the Pope, and on his return to England found himself elected President of the Academy (1820). Between 1825 and his death in 1830 he painted some of his finest works. He was buried in St. Paul's.

29—Portrait of Miss Cuthbert

66—Portrait of Miss Maria Siddons

103—Portrait of Richard Evans

LEDOUX, MLLE. PHILIBERTE

Pupil and friend of Greuze. Born, 1760; died, 1815.

60—Lady in a White Dress

LELY, SIR PETER

Born in 1618, at Soest in Westphalia, where his father, a captain of infantry, was garrisoned. Pupil of Pieter de Grebber at Haarlem. Influenced by Van Dyck, for in 1641, the year after that artist's death, he visited London in the train of William of Orange, on the occasion of his marriage with Mary, daughter of Charles I. He painted portraits of these three, and another of the king in his captivity. During the Commonwealth Cromwell sat to him, desiring that the painter would " not flatter me at all; but remark all the roughnesses, pimples, warts, and everything as you see me, otherwise I will never pay a farthing for it." At the Restoration he was appointed Court painter to Charles II., and made a baronet. From 1662 to his death in 1680 he lived in the Piazza, Covent Garden. He was buried by torchlight in St. Paul's, Covent Garden, where a bust by Grinling Gibbons was erected. It was destroyed by fire in 1795.

34—Portrait of Algernon Sidney

35—Henry Sidney (Lord Romney)

56—Child and Dog

144—The Countess of Peterborough

LESLIE, CHARLES ROBERT, R.A.

Born in London, 1794, of American parents, who soon after returned to Philadelphia. He was apprenticed to a bookseller, but desiring to be a painter, sailed for England and entered the Academy schools. Among his instructors were Benjamin West and Washington Allston. After a visit to the Continent in 1807 he settled down to genre subjects, mostly of humorous character. With the exception of the year 1833, which he spent in West Point as a teacher of drawing, the rest of his life was confined to England. He published, in 1845, " Memoirs of Constable," and his materials for a life of Reynolds were posthumously brought out by Tom Taylor, who also edited his autobiography. He died in London, 1859.

11—The Duke and Duchess Reading

LOO, CHARLES ANDRÉ VAN

Usually known as Carle Vanloo, painter and sculptor, was born at Nice in 1705. Son of Louis Van Loo. Instructed by his brother Jean Baptiste, with whom he went to Rome, studying painting under Benedetto Luti and sculpture under Le Gros. After eight years in Paris he again visited Rome, and was knighted by the Pope. In 1735 he was admitted to the French Academy, in which, by successive steps, he attained to the position of director. He died in Paris, 1765.

52—Lady Mary Wortley Montagu

LOUTHERBOURG, PHILIPPE J. DE, R.A.

Born at Strasburg in 1740. He was the son and pupil of a miniature painter, who settled in Paris that the youth might gain instruction from Tischbein and Francisco Casanova. A very popular painter of battles, hunts, sea-pieces and landscapes with figures and cattle, in which last he seems to have been influenced by Berchem. In 1771 he quitted France, and spent the rest of his life in England. He died at Chiswick in 1812.

37—Landscape and Gypsies

93—Landscape with Cattle and Ruins

MIGNARD, PIERRE

Born at Troyes in 1612. When twelve years old he was instructed by a local painter, and then spent two years studying the treasures of art at Fontainebleau. Returning to Troyes he executed some decorative work for the Maréchal de Vitry, who sent him to Paris to complete his art education at the studio of Vouet. In 1635 he set out for Rome, and spent twenty-two years in Italy, whence his nickname " Le Roman." In 1657 he received a royal command to return to France, and settled in Paris, patronized by royalty, and specially regarded as the painter of Court beauties. He also executed decorative works, among them frescoes representing paradise, in the dome of Val de Grâce, for Anne of Austria. He was the rival of Le Brun, and it was not till after the latter's death that he was received into the Academy. He died in Paris in 1695.

134—Portrait of Anne of Austria

MORLAND, GEORGE

Born in London, 1763, son of Henry Robert and grandson of George Henry Morland, both of whom were painters. He was a pupil of his father, who bound him to an apprenticeship and kept him closely applied copying Dutch pictures for the dealers. When he gained his independence he set up for himself, but fell a prey to an unscrupulous dealer. Escaping from him he painted miniatures and thrice visited France. Returning to England he married the sister of William Ward, who shortly after married Morland's sister. As long as they all lived together Morland steadied down to regular work; but when the two families separated he once more found himself in trouble, and the rest of his life was a medley of hard work, debauches and debt. The popularity of his work was extraordinary and led to wholesale fraudulence on the part of dealers. He died in a sponging-house, 1804.

5—Shepherds and Sheep

6—Gypsies

14—Winter Scene—Skating

110—The Dragon Inn

120—The Smugglers

123—Sow and Pigs

NAVLET, VICTOR

Born at Châlons-sur-Marne about 1827. Painter of landscapes and interiors. Pupil of his father. Medalled, 1867. Died in Paris, 1886.

107—Galerie d'Apollon in the Louvre

NEEFS, PEETER, THE ELDER

Born at Antwerp between 1578 and 1582. Best pupil of Hendrik van Steenwyck, the elder; entered the Antwerp Guild in 1609. He was famous in the Flemish school for his painting of church interiors, in which the figures were inserted by Frans Francken III., Teniers, Brueghel and van Thulden. Died about 1656.

38—Interior of Cathedral

NETSCHER, CASPAR

Born at Heidelberg, 1639; the son of a sculptor and engineer in the Polish service, who died in Prague. War obliged the widow to seek asylum in Holland for herself and three children, of whom Caspar was the youngest He was educated by a wealthy physician, and placed in the studio of Gerard Terburg. He started to visit Italy by sea, but got no farther than Bordeaux, where he fell in love with and married Marie Godin, his landlord's niece. The trip to Italy was abandoned, and he returned to Holland, where his small portraits were soon in great demand. According to Walpole he paid a short visit to England at the invitation of Sir William Temple. He was a member of the Guild at The Hague, where he died in 1684.

24—Lady of Fashion as St. Catherine

OPIE, JOHN, R.A.

Born at St. Agnes, near Truro, Cornwall, in 1761. Began to paint at the age of ten and sold portraits at sixteen. In 1780 he was introduced to Sir Joshua Reynolds by Peter Pindar, as the Cornish genius. He painted some historical subjects, but excelled in portraits, which are distinguished by fidelity and directness. In 1805 he was chosen professor of painting in the Royal Academy. Died in London, 1807, and was buried in St. Paul's Cathedral.

57—Portrait of Mrs. Pope

87—Head of a Girl

116—Head of an Oriental

OSTADE, ADRIAAN VAN

Born at Haarlem, 1610. The favorite pupil of Frans Hals, and after 1640 developed under the influence of Rembrandt. He had many pupils, among them Jan Steen and Cornelis Dusart. He left many etchings, of which Bartsch has enumerated fifty. Died in Haarlem, 1685.

19—Man beside a Cottage

OWEN, WILLIAM, R.A.

Born in 1769. Son of a bookseller in Ludlow, Shropshire. Was admitted to the Academy schools in 1791, and at the same time studied under Catton. He painted rustic subjects and portraits, in the latter especially securing a large clientèle. Died in London, 1825.

140—Mother and Child

PEPPERCORN, A. D.

Contemporary.

21—Landscape—A Gray Day

PICKERSGILL, HENRY WILLIAM, R.A.

Born in London, 1782. Pupil of George Arnald and of the Academy. He succeeded Phillips as the fashionable portrait painter of the day, and had among his sitters many famous people. He died at Barnes in 1875.

114—Portrait of William Wordsworth

POTTER, PAUL

Born at Enkhuizen, 1625. Son of Pieter Potter, painter of landscapes, soldiers, animals and still-life, who moved to Amsterdam in 1631. He probably instructed his son, who is supposed to have studied also at Haarlem with Jacob de Wet the elder. Paul's first signed picture, " The Herdsman," appeared in 1643. In 1646 he went to Delft, was admitted to the Guild and produced " The Young Bull." In 1649 he moved to The Hague, where his pictures were in extraordinary demand. He married in 1650, but two years later, having cause, it is said, to mistrust his wife's fidelity, he suddenly left The Hague and returned to Amsterdam. Here two years of unremitting labor exhausted a constitution naturally weak, and he died in 1654, in the twenty-ninth year of his age. He also executed a few spirited etchings.

154—Landscape and Cattle

POUSSIN, GASPARD

(Real name, GASPARD DUGHET)

Born in 1613, of French parents, who had settled in Rome. In 1629 his family received Nicolas Poussin, then a lonely and friendless student in Rome, into their house and nursed him through an illness. He married one of the daughters, and for three years instructed Gaspard in art. The latter set up for himself at the age of twenty. He spent a year at Perugia and Castiglione with the Duke della Cornia, and also visited Milan, Florence and Naples. Returning to Rome he came under the influence of Claude Lorrain, then at the zenith of his fame. He remained a bachelor, fond of out-door sports as well as painting, and for better study of nature maintained four houses; two on elevated situations in Rome itself, one at Tivoli, and another at Frascati. He died in Rome, 1675.

129—Classical Landscape with Figures

PYNE, JAMES BAKER

Born at Bristol, England, 1800. Originally intended for the legal profession, he abandoned it and, self-taught and under many difficulties, struggled to make himself an artist. In 1835 he went to London, and for the next four years was an exhibitor at the Academy and the Society of Bristish Artists. In 1846 he visited Switzerland, Germany and Italy, paying a second visit to the last in 1851. He became identified with picturesque scenes of lakes, rivers and mountains. Died in London, 1870.

31—View near Tivoli

105—Cader Idris

RAEBURN, SIR HENRY, R.A.

Born at Stockbridge, near Edinburgh, 1756. Apprenticed to a goldsmith, he taught himself to paint miniatures. David Martin, the portrait painter, encouraged him to learn oil-painting, and lent him his own pictures to copy. In his twenty-second year a comfortable marriage enabled him to visit London, where Reynolds recommended him to proceed to Italy. There he spent two years in study. On his return to Edinburgh he soon occupied a prominent position as a portrait painter. In 1802 he was elected president of the Scottish Academy, and in 1813 an associate of the Royal Academy, to which he had been a constant contributor. On the occasion of George IV. visiting Edinburgh in 1822 he was knighted. He died the following year, 1823.

99—James Innes-Ker, afterwards Fifth Earl of Roxburgh

100—Portrait of Mrs. Innes

RAPHAEL (RAFFAELLO SANZIO)

Born at Urbino, 1483. Probably taught by Timoteo Vite or Luca Signorelli, until his uncle, Simon Carla, apprenticed him to Perugino, who was decorating the Sala del Cambio at Perugia. He visited Florence in 1504 and again in 1506, consorting there with Michelangelo, Leonardo and Fra Bartolommeo, and executing among other works "The Entombment" in the Borghese Palace. Called to Rome in 1508 by Pope Julius II., he secured through Bramante the decoration of the Stanze of the Vatican. During the twelve years of his life in Rome, in the service of Julius II. and Leo X., he accomplished a prodigious amount of work as painter, sculptor, architect and archæologist, leaving behind also an immense number of exquisite studies in pen and ink, silver point, pencil and chalk. He died in 1520.

84—Original Study for Raphael's Famous Painting, "The Entombment"

REMBRANDT VAN RYN

Born at Leyden, 1607. Son of Harmen Gerritsz, a miller. Studied with Isaac van Schwanenburch, and then with Pieter Lastman. His earliest signed works date from 1627. In 1630 moved to Amsterdam. Married in 1634 Saskia, who died in 1642. In 1656 his house in the Breedstraat and all its treasures were sold. The rest of his life was embarrassed with financial troubles. His son Titus died at the age of twenty-six, thirteen months before the death of Rembrandt himself, which occurred in October, 1669.

28—Portrait of the Artist's Son Titus

RENI, GUIDO

Born at Calvenzano, near Bologna, in 1575. His father, a music-master, placed him with Denis Calvaert, and then in the studio of the Carracci. He also studied decoration under Ferrantini. His first works betray the influence of Caravaggio. In 1596 he went to Rome, and under the influence of Raphael produced the "Aurora." His heads were often modelled from the antique. He maintained ateliers for pupils both in Rome and Bologna. He died in the latter city, 1642.

109—Infant Christ Sleeping on a Cross

REYNOLDS, SIR JOSHUA, P.R.A.

Born at Plympton, near Plymouth, 1723. Studied under Hudson. Accompanied Captain, afterwards Admiral, Keppel to the Mediterranean in 1749. Spent two years in Rome, and four months in visiting Florence, Venice and other cities of Italy. Settled in London, when his portraits of the beautiful Miss Gunnings and of Admiral Keppel secured his position from the first. Assisted in forming "The Club." First president of the Royal Academy. Died in 1792, and was buried in St. Paul's Cathedral.

39—Portrait of Mrs. Otway

155—Richard Grenville, First Earl Temple

RICCI, SEBASTIANO

Born at Belluno, in the Venetian State, 1662. Studied under Federigo Cervelli at Venice. When he was twenty years old he visited Bologna, and was then taken under the protection of the Duke of Parma, who sent him to Rome for study. Invited to the Court of Vienna, he decorated the palace of Schoenbrunn. Resided ten years in England, painting altar-pieces and decorating. He was successful in imitating the styles of other masters, especially Paolo Veronese. Some of his best works are at Hampton Court. He died at Belluno, 1734.

86—Study for "The Magdalen Washing the Feet of Christ"

RIX, JULIAN

Contemporary. Native of California, where he resides. Self-taught. Has travelled in France, and painted in Holland and Devonshire, England. Represented in the Corcoran Art Gallery and in many of the best private collections of this country.

132—Early Autumn

ROMNEY, GEORGE

Born at Dalton-in-Furness, Lancashire, 1734. A pupil of Steele at Kendal. Supported himself by painting portraits. Married Mary Abbot. After six years he left her with two children and settled in London. In 1773 he visited Italy for two years, and returned to London to share public favor with Reynolds and Gainsborough. Infatuated with Emma Hart, who was his model for innumerable works, he bitterly felt her marriage with Sir William Hamilton. He grew enfeebled, and in 1798 went back to his wife at Dalton, whom he had forsaken for thirty years. He died in 1802.

149—Child Flying a Kite

RUBENS, PETER PAUL

Born at Siegen, Westphalia, 1577. Studied at Antwerp with various painters, among them Vaenius. At the age of twenty-two was admitted as a master-painter into the Guild. In 1600 visited Italy and attached himself to the Duke of Mantua, who sent him to Rome and, in 1603, to Madrid. After nearly eight years' absence returned to Antwerp in 1608. In the following year was made Court painter, and married Elizabeth Brandt. In 1620 undertook the Marie de Medicis series now in the Louvre. Was employed in diplomatic visits to Holland, Madrid and London. In 1630 he married Helen Fourment, niece of his former wife. He died at Antwerp in 1640.

148—Pluto and Proserpine

RUSKIN, JOHN

Born in London, 1819. Son of a wine merchant, of Scotch birth, from whom he inherited £200,000. Accompanied his father on professional trips through England and Scotland, and on pleasure tours through France, Switzerland and Northern Italy, studying art and making drawings. Attracted attention in 1843 by the publication of the first volume of " Modern Painters." Its success confirmed him in the career of art critic, and many years were spent in Italy in preparation of " Stones of Venice " and numerous other works. Rede Professor at Cambridge, 1867; Slade Professor at Oxford in 1869 and 1876. He died at Brantwood, Coniston Lake, 1900.

85—Portrait of Mrs. Keevil Davies. Water Color

SAUVAGE, PIAT JOSEPH

Born at Tournai, 1744. Studied at the Academy of Antwerp. Essayed several styles of painting, and finally adopted that of bas-relief, in which he became famous. He settled for a time in Paris, where his works were held in high esteem, but in 1808 returned to Tournai. He imitated marbles and ancient terra-cottas, and painted porcelain in enamel. Died at Tournai, 1818.

88—Infant Bacchanals

89—Infant Bacchanals

SHEE, SIR MARTIN ARCHER, P.R.A.

Born in Dublin, 1769, the son of a merchant. After attending a drawing school in Dublin, he entered the Academy school in London. Burke introduced him to Reynolds, but for a time he suffered privations. He gained a footing by portraits of well-known actors. In 1796 he married and took a large house in Golden Square, later moving to Cavendish Square, where the rest of his life was spent. In 1830, on the death of Lawrence, he was elected president of the Academy. Among his portraits are those of William IV., Queen Adelaide, Queen Victoria and Prince Albert. He died in 1850.

48—Portrait of Miss Peel

121—Boy with Bird-cage

STANLEY, CALEB ROBERT

Landscape painter. Born about 1790. He practised in London, and visited Italy. Exhibited at the Royal Academy from 1820 to 1863. Died in London, 1868.

115—Street Scene in Rouen

STANNARD, ALFRED

Norwich School. Exhibited in London between 1826 and 1860 at the Society of British Artists.

124—Cornfield at Bough Apton

STANNARD, JOSEPH

Born at Norwich, 1797. Was a pupil of Robert Ladbrooke, and visited Holland. He practised in his native city, and was a member of the Norwich Society. His works are chiefly coast and river scenes. He was a good etcher. Died in 1830.

36—Rough Sea

STARK, JAMES

Landscape painter. Born in 1794 at Norwich, son of a well-to-do dyer. In 1811 was articled to John Crome for three years. In 1817 he entered the schools of the Royal Academy. Exhibited with the Water-color Society, and at the British Institution. Illness obliged him to return to Norwich, where he married, and commenced a publication on "The Scenery of the Rivers of Norfolk" (1827-1834). In 1830 he took up his residence in London for ten years, then moved to Windsor, and finally went back to London, where he died in 1859.

69—Windsor Park

STUART, GILBERT

Born in Narragansett, Rhode Island, 1755. Received some instruction from Cosmo Alexander, a Scotch portrait painter, whom he accompanied to Scotland in 1772. The death of his friend left Stuart to shift for himself, and after struggling a while at the University of Glasgow, he returned home. In 1775 he found his way to London and was received as a pupil, and later as an assistant of Benjamin West. In 1785 he set up a studio of his own with great success. But his ambition was to paint President Washington, and, giving up his splendid prospects, he returned to America in 1793. After working for two years in New York, Philadelphia and Washington, he settled in Boston. He died there in 1828.

67—Portrait of John Fothergill, M.D.

SYER, JOHN

Born at Bristol about 1815. An English landscape painter who founded his style on that of William Muller. Exhibited at the Academy and the British Institution between 1832 and 1875. Died in 1885.

9—Water Mill

TENIERS, DAVID, THE YOUNGER

Born at Antwerp in 1610. Son and pupil of Teniers the elder. Developed under the influence of Rubens, and especially of Brouwer. Master of Antwerp Guild in 1632, its dean in 1644-1645; Court painter to Archduke Leopold Wilhelm, Governor of the Netherlands. Settled in Brussels, where he was received into the Guild in 1675. He occupied a mansion at Perck, outside the city, and took an active part in founding the Antwerp Academy of Fine Arts. He died at Brussels in 1690.

111—Christ on the Waters

TINTORETTO

(Real name, JACOPO ROBUSTI)

Born in Venice, 1518. Son of a silk dyer. Pupil for a short time of Titian. Over his own atelier he inscribed, " Michelangelo's Design, the Color of Titian." Vasari describes the range of his imagination and his facility and energy as " terrible." Annibale Carracci affirmed that if sometimes the equal of Titian he was often inferior to Tintoretto. His life was spent in Venice, where he died in 1594.

128—Senator in Crimson Gown

153—A Procurator of St. Mark's

TOL, DOMINICUS VAN

Born at Bodegrave between 1631 and 1642. Genre painter. Nephew and pupil of Gerard Dow, whose style he imitated so closely that his pictures were frequently attributed to that master. He is, however, generally colder in color. He practised for a time in Amsterdam, but lived chiefly in Leyden. He died there in 1676.

33—The Pledge

TURNER, JOSEPH MALLORD WILLIAM, R.A.

Born in 1775, in Maiden Lane, Covent Garden. The son of a barber. His earliest known drawing is one of Margate Church, made when he was nine. He was early employed in coloring prints for John Raphael Smith, the engraver; in making drawings at Dr. Munro's, his patron; and in the fields with Girtin, and in washing in backgrounds of architectural drawings. In 1789 he became a student of the Academy, and the next year exhibited for the first time. Between 1790 and 1797 he explored nearly all England and Wales south of the Humber. In 1807 he began the "Liber Studiorum," which has been called the most satisfactory monument to his genius. It was to rival Claude's "Liber Veritatis," and with the same zeal to beat all competitors he set himself to rival Claude's landscapes, which he was believed to have accomplished in "Dido Building Carthage" (1815). Then followed his series of color dreams, culminating in "Ulysses Deriding Polyphemus" (1829); while the "Fighting Temeraire," exhibited in 1839, was the last in which his full power was shown. He died in 1851 in a small house in Chelsea, whither he was accustomed to retreat at intervals.

7—Street in Dover. Black and White.

16—The Straw-yard. No. 7 of the "Liber Studiorum"

17—The River Wye. No. 48 of the "Liber Studiorum"

18—St. Catherine's Hill, near Guildford. No. 33 of the "Liber Studiorum"

82—Lago di Maggiore, Locarno. Water Color

83—Lago di Maggiore, Pallanza. Water Color

119—View of the Neckar

131—The Wreck

151—Ehrenbreitstein

VELASQUEZ, DIEGO RODRIGUEZ DE SILVA Y

Born at Seville, 1599. Pupil of Herrera el Viejo and of Francisco Pacheco, whose daughter he married in 1618. In 1623 he was summoned to Madrid by the Duke of Olivarés, who presented him to the king. He painted an equestrian portrait of the latter and received the appointment of Court painter. The visit of Rubens in 1628 made him desire to visit Italy. After spending a year in Rome and some time in Naples, he returned to Madrid, to remain there eighteen years. From 1649-1651 he was again in Italy, collecting pictures for the royal galleries. Before his return he was appointed quartermaster-general of the household, and during the last nine years of his life supported the anxieties of his office while creating his greatest masterpieces. Finally, the festivities connected with the marriage of Louis XIV. and the Infanta Maria Teresa proved too much for his strength. He died shortly after his return to Madrid, 1660.

130—Temple of the Winds

VELDE, WILLEM VAN DE, THE YOUNGER

Born at Amsterdam in 1633. Marine painter. Son and pupil of Willem Van de Velde the elder. He accompanied his father on his sea voyages, and in 1675 entered with him the service of Charles II. of England. In 1686 he returned for a short time to Holland, but was called again to England by James II. He died at Greenwich, 1707.

111—Christ on the Waters

VINCENT, GEORGE

Born at Norwich in 1796. Pupil of " Old Crome," and member of the Norwich Society of Landscape Painters. His works first appeared at the Royal Academy in 1814. Going to London in 1819, he married and settled in Kentish Town. His prospects were good, but blighted by recklessness. He died about 1831.

95—Landscape with Two Cows

137—Country Lane

WARD, JAMES, R.A.

Born in London, 1769. Animal painter and engraver. Studied engraving under John Raphael Smith, and served an apprenticeship to his elder brother, William James Ward, mezzotint engraver. He himself practised as an engraver for some years and then turned to painting, imitating the style of his brother-in-law, George Morland. In 1794 he was appointed painter and engraver to the Prince of Wales, and devoted himself entirely to the painting of animals. Died at Cheshunt, 1859.

63—Horses—Morning

64—Horses—Evening

WATTS, FREDERICK

Brother-in-law and pupil of Constable. Exhibited at the Royal Academy between 1821 and 1862.

62—Landscape and Cottage

127—Ventnor Mill, Isle of Wight

WEST, BENJAMIN, P.R.A.

Born in Chester County, Pennsylvania, in 1738. Had a natural gift for drawing. In his eighteenth year moved to Philadelphia and thence to New York, executing portraits. Visited Italy in 1760 and remained about three years. Thence he went to London, where his reception was so encouraging that he sent for the lady to whom he was engaged, and settled down to spend nearly sixty years of his life there. In 1768 he was one of the four commissioned to draw up the plan for the Royal Academy, and in 1772 was appointed historical painter to the king. On the death of Sir Joshua he was elected president, but declined the honor of knighthood. He died in London, 1820, and was buried in St. Paul's Cathedral.

81—Agrippina

WHEATLEY, FRANCIS, R.A.

Born in London, 1747. His father, a master-tailor, placed him under a good teacher, and later in the Academy schools. He obtained several premiums from the Society of Arts, assisted in some decorations at Brocket Hall, Lord Melbourne's seat, and at Vauxhall, and met with good success in small full-length portraits. Then he eloped to Dublin with the wife of Gresse, a painter, and made a living by painting portraits. Returning to London, he first exhibited at the Academy in 1771, and became identified with rural and domestic subjects. He died in 1801.

70—Cottage Exterior

WILLIAMS, EDWARD C.

Born in Lambeth, London, 1782. Son of Edward Williams, engraver. He was the pupil of his maternal uncle, James Ward, and was afterwards apprenticed to a carver and gilder. But meeting with some success in miniatures and landscape, he turned to the latter, and gained reputation for moonlight scenes. Later in life he settled at Barnes, and painted the scenery of the Thames. He died at Barnes in 1855.

136—The Red Lion Inn

WILSON, RICHARD, R.A.

Born at Pinegas, in Wales, 1713. Having received a good classical education, he was placed under Thomas Wright, a portrait painter in London. He was employed in 1749 to paint full-length portraits of the Prince of Wales and Duke of York. He visited Italy, where, under the advice of Zuccarelli, the fashionable landscape painter, he devoted himself to landscapes. After six years he returned to London to find Zuccarelli esteemed, but his own landscapes little regarded. He was an original member of the Academy, and between 1770 and 1780 a regular contributor. But his pictures did not find purchasers, and he lived in great straits until his appointment as Librarian to the Academy supplied a small income. On the death of a brother he inherited a small property near Llanberis, whither he retired. He died there in 1782.

40—Landscape and Ruins

55—Girl with Bird's Nest

80—Tivoli Landscape

122—Lake Scene with Ruins

WYCK, THOMAS

Born at Beverwyck about 1616. After studying with his father he visited Italy, and spent some time near Naples. He excelled in painting shipping and seaports, and in odd characters such as quacks, alchemists and misers in interiors or country fair scenes. In 1660 was appointed Dean of the Guild of Haarlem. Visited England after the Restoration, and painted a " View of London " before the fire, and, more than once, " The Fire of London." He also etched. Died at Haarlem in 1677.

42—The Quack Doctor

WYNANTS, JAN

One of the founders of the Dutch school of landscape; was born at Haarlem about 1615. Tradition says he was the master of Wouverman and Adriaan van de Velde. His earliest known pictures are dated 1641 and 1642. It seems that he worked at Haarlem, and from 1665 onwards at Amsterdam. A picture by him in the Hermitage at St. Petersburg is dated as late as 1679. It is assumed that he died at Amsterdam.

15—Small Dutch Landscape

ZOFFANY, JOHANN, R.A.

Born at Ratisbon in 1733. At first instructed by Speer in his native city, then spent twelve years in Italy. Returning home, he made an unhappy marriage, which induced him to visit England. At first he had no success, but a portrait painted for the Earl of Barrymore at length introduced him to the king. Then he began to acquire reputation for portraits of actors in character. George III. gave him letters of introduction to the Grand Duke of Tuscany, and from Florence he went to Vienna to execute a commission for Maria Theresa. He spent from 1779-1783 in England, and then some years in India. He died near Kew in 1810.

74—Portrait of Mozart the Elder

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